

2018



Placing Culture & Creativity at the Heart of the Aruban Sustainable Development

*An Exploratory Research of the Possible Economic, Cultural and
Social Impact of the Aruban Creative Industry*

Thais G. Franken



University of Aruba

Organization, Governance & Management

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Creative Industry

Ms. Thaïs G. Franken

134414

thais.franken@student.ua.aw

Organization, Governance & Management

Faculty of Arts & Science

University of Aruba

Thesis Supervisor: dr. Luc Alofs

Thesis Evaluator: drs. Yolanda Richardson

Date: June 27th 2018

This research paper is conducted as a bachelor thesis for the *Organization, Governance & Management program* at the University of Aruba

Abstract

In the last couple of years there has been a growing interest on Aruba for creative industries to solve issues related to the realization of economic, cultural and social value in an innovative manner. The aim of this exploratory research is to thoroughly investigate the possible economic, cultural and social impact of this potential economic pillar for Aruba. The main research question of this research is how can culture and creative industries play a role as a potential new economic pillar for the sustainable development of the local economy and community of Aruba? This research is conducted as a case study and made use of qualitative research methods. A total of 16 participants contributed to the results of this research. All data was collected through semi-structured interviews with the use of an interview booklet. The collected data was analyzed through thematic analysis, the SWOT analysis method and the TOWS analysis method. From the data analysis, a total of 28 strategies materialized. At the end, the results of this research indicate that diversifying the Aruban economy with a cultural and creative industry could significantly contribute to the local economy, while making great contribution in cultural and social sectors.

Keywords: Creative and Cultural Industry, Aruba, SDGs, Creative Entrepreneurship, Employment, Social Cohesion, Cultural and Creative Education, Cultural Heritage, Innovation

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Preface

Before you, is established the thesis “Placing Culture and Creativity at the Heart of the Aruban Sustainable Development: An Exploratory Research of the Possible Economic, Cultural and Social Impact of a Creative Industry”. This thesis is the final work of my Bachelor study at the University of Aruba and serves as fulfillment of the graduation requirement of the Organization, Governance & Management Program within the Faculty of Arts & Science. The research period up till writing of this report lasted from September 2017 to June 2018.

The decision of investigating the possible development impact of a cultural and creative industry on Aruba is due to many reasons. First, during my internship at the Department of Economic Affairs, Commerce & Industry of Aruba in 2017, I conducted research on SDG 11.4 which stands for the safeguard and protection of cultural and natural heritage. I conducted a research which investigated the expenditure rates of the government in the cultural sector. During my desktop research, I uncovered a lot of information about the creative industries. From that moment, I was intrigued and curious how this could impact the Aruban society. Seemingly, the previous government has already indicated the creative industries as an option towards the vision of economic diversification on the island. However, no research has been done so far on this topic, leaving an untouched opportunity behind.

Next to this, in this academic year 2017-2018 I served as a student assistant to dr. Luc Alofs whom is the project coordinator of the Traveling Caribbean Heritage program on Aruba. This exposed me to different disciplines and pointers within the cultural scene of Aruba. The importance of heritage preservation and the involvement of culture in a community became very known to me. Overall, I feel that this thesis could contribute tremendously towards general knowledge of the value of culture, creativity and innovation for the future of Aruba.

Acknowledgements

Conducting this research has been one of the most challenging and rewarding experiences in my academic journey as a student. The successful completion of this research report is thanks to many individuals and organizations. First, I would like to thank all staff and lecturers of the University of Aruba, especially the department of Organization, Governance and Management whom have inspired me and equipped me to be the professional I am today.

Second, I would like to express my deepest gratitude to my thesis supervisor dr. Luc Alofs for his tremendous guidance and mentorship throughout the entire thesis process. Also, I would like to thank my thesis evaluator, drs. Yolanda Richardson for all her assistance and constructive recommendations. Third, my grateful thanks are also extended to my colleagues from the UAUCU undergraduate research collaboration program 2018. I appreciate all the feedback received and support endured during this journey. Next to this, my sincerest gratitude goes to my research assistants Julian Arango, Verenuska Rincon, Joel Recappé and Sidney Simoons. Thank you all for your commitment and hard work during the last months. It would have not been possible without you.

Additionally, I would like to thank all the research respondents who have participated and engaged in this research. All the respectable government departments, NGOs in the cultural sector and the creative workers who each in their own way have contributed towards the results of this research. Furthermore, big thanks go to my family, colleagues and friends whom all have supported me in my journey. To my parents, Jeanine Tujeehut and Ronald Franken, thank you from the bottom of my heart. Lastly, I would like to express my gratitude to my best friend, Jonathan Henriquez, for all the valuable encouragement and helping hand.

Thaïs G. Franken
Oranjestad, June 27th 2018

Abbreviations

CCI	Cultural & Creative Industry
CCS	Cultural & Creative Cities
CCCM	Cultural and Creative Cities Monitor
CE	Creative Economy
EU	European Union
EC	European Commission
ECLAC	Economic Commission for Latin America and the Caribbean
GDP	Gross Domestic Product
GO	Governmental Organization
ICH	Intangible Cultural Heritage
NGO	Non-Governmental Organization
SDG	Sustainable Development Goals
SIDS	Small Island Developing States
SME	Small-Medium Enterprises
SWOT	Strengths, Weaknesses, Opportunities & Treats
TCH	Tangible Cultural Heritage
TOWS	Treats, Opportunities, Weaknesses & Strengths
UN	United Nations
UNED	United Nations Conference on Environment and Development
UNCTAD	United Nations Conference on Trade and Development
UNDP	United Nations Development Program
UNESCO	United Nations Educational, Scientific and Cultural Organization

1. Introduction

In the last couple of years there has been a growing interest on Aruba for creative industries to solve issues related to the realization of economic, cultural and social value in an innovative manner. Continuously, the vision is to build a third economic pillar for Aruba, a knowledge based economy, consisting of a creative industry, as potential contender. This may possibly be the next opportunity for Aruba to increase economic diversification, stability, cultural preservation and social development. UNESCO (2017) defined cultural and creative industries (CCI) as “sectors of organized activity whose principal purpose is the production or reproduction, distribution, and/or commercialization of goods, services and activities of a cultural, artistic or heritage- related nature” (n.p). This approach emphasizes more than just the industrially made products of human creativity; it makes relevant the entire productive chain, as well as the specific functions of each sector involved in bringing these creations to the public. Thus, the definition also encompasses related activities, such as creative content, publicity and graphic design, which are decisive factors in this process.

The vision of encouraging a creative industry on Aruba cannot be carried out without a development impact of some sort. UNESCO has prescribed a relationship between the economic, cultural, social and environmental factors regarding the execution of creativity. For this reason, the question as to the potential impact of a creative industry on the Aruban economy and community emerged. Aruba’s sustainable development strategy is transitioning numerous fields. The Aruban creative industry will not resemble other countries around the world. As a small island state, Aruba faces particular hurdles, such as the lack of resources for economic, social and cultural development, which implies the need for a sustainable and strategic vision for economic diversification.

1.1 Research Context

Over the years, the Aruban government has taken initiatives to further develop its economic, cultural and social agenda. In the report “Opportunities Ahead” (2017), the previous Minister of Economic Affairs and Communication states that “Aruba has taken a long-term view to what a sustainable future entails, and has heeded the call of innovation and diversification to strengthen the competitiveness and resilience of our economy” (p. 7). Consequently, Aruba is envisioning new industry opportunities and investments to further participate in the sustainable development for the continuous well-being of its community. Currently, the Aruban economy is 70% dependent on the tourism sector according to this report making the island economically vulnerable. Because of this, four top sectors were identified in the report as an integrated and long term strategic vision for Aruba. These top sectors include Green Technology, Maritime & Logistics, Creative Industries & Knowledge Export. The realization and development of the third economic pillar, a knowledge-based economy, could be established by making Aruba a gateway between Latin America, the United States of America and the European Union for commerce, export, trade and international investments. Also, to accomplish this to its full potential, concise research could benefit the development process of the four sectors with knowledge and new strategies.

Out of the top four sectors, this research will be solely focusing on the third top sector, which is the creative industry. The aforementioned report states that the Aruban creative industry sector is grounded in rich traditions that foster space for innovative businesses to solve issues within the community and to encourage further economic, cultural and social development. This sector has a critical role in the fulfillment of developing a knowledge-based economy on Aruba. With the evolvement of the creative industry, Aruba could expand its business partners and relationships in order to strengthen its vision for a knowledge-based economy on Aruba. This is important due to Aruba’s geographical position

and accessibility. As a small island state, Aruba, together with other islands has the unique opportunity of using their incapacities or lack of resources as motive to be economically resilient and to encourage more innovative strategies for further development of sustainable islands. Since 2016, the Aruban government has been working on the Sustainable Developing Goals (SDGs) by reinforcing the presence of the 17 goals and 169 indicators formulated by the United Nations (UN) within the country's vision. This implies different policy improvements on all sectors, especially a young sector such as the creative industry. However, the local cultural resources and the possible impact of this new economic pillar on Aruba is not evident and should be investigated, before any CCI policy can be determined and encouraged.

1.2 Purpose and Significance of the Research

Aruba has been working on the sustainable development of its economy and community for some years now. Many advancements have been made in projects related to green energy, infrastructure and ecological initiatives. Noticeably, there is a great need for academic support in this field with data and knowledge. Culture and creativity have great influence in sustainable urban development with significant impact on the enhancement of a country's quality of life, diversification of its economy and contribution to concepts like; social inclusion and cultural diversity. However, culture and creative industries is still an underdeveloped sector in Aruba.

Aruba, as small as it is, counts more than 92 different nationalities in a united community according to a report of the Central Bureau of Statistics of Aruba (2017, p 7). "As mentioned before in 2010, the foreign-born population consisted of persons born in 133 different countries. Besides the country of birth, the nationality also determines the diversity of Aruba's population. For many years Aruba, has embraced migration, which has impacted its cultural journey. Culture is more than just tradition, it touches the identity of a country,

community and individual. It varies per interpretation through the context and reality of the ones living it.

Furthermore, Aruba has adopted an interdependent behavior from being economically bound to not only other countries in the region, but specific economic pillars. Aruba's economy depends enormously on imports, as nearly all products consumed on the island are sourced abroad. The report "Aruba Business Environment. Economic Reality and Potential" from the Chamber of Commerce of Aruba (2015) states that "Aruba's economy depends enormously on imports, as nearly all products consumed on the island are sourced abroad. Considering the economy's already high dependence on tourism, these developments only serve to further increase Aruba's vulnerability to external shocks. Tourism as such is developing positively and is currently estimated to contribute 88% to our GDP" (p. 3-4). This has created a habit on the island of embracing the unknown and rejecting what is its own. However, this is slowly changing, seeing that creativity and cultural talent is becoming more prominent and accepted in the Aruban society. The opportunity for a creative industry in Aruba is new and should not be neglected, but instead be encouraged, invested in and monitored.

Within the report "Opportunities Ahead" (2017), the Aruban government has indicated the creative industry as a possible sector within the vision of diversifying the Aruban economy through developing a knowledge economy. This alone creates an opportunity for research and academic analysis of current policies that are in place and policies that should be introduced for further sustainable development of Aruba. Also, strengthening the need for design and societal participation. Overall, this research has importance, because it will contribute with in depth insight and academic data of the possible economic, cultural and social impacts of a creative industry on Aruba.

1.3 Research Objectives

As mentioned above, the creative industry is a relatively new concept within the Aruban society. This means that this sector is still in its early developing stages and provides an excellent opportunity for analysis, formation, implementation and evaluation. This research will be conducted on a micro level as prescribed by the Creative Economy Report by the United Nations in 2010. The objectives aim at analyzing, identifying and mapping the economic, cultural and social impact of the creative industry on Aruba. The research objectives in this case are to;

1. Investigate the potential impact of CCI as a new economic pillar for Aruba.
2. Explore new innovative economic opportunities for Aruba within a creative industry.
3. Contribute to the sustainable development of Aruba with the use of the Sustainable Development Goals Framework of the UN and academic research.

1.4 Research Questions

To meet the aforementioned objectives, a main research question has been formulated. It is expected that the answer(s) to this research question will mitigate doubts surrounding the vision of stimulating a creative industry on Aruba. The main research question of this research is: How can culture & creative industries play a role as a potentially new economic pillar for the sustainable development of the local economy and community of Aruba? With the purpose of answering the main question, four sub questions have been formulated. These sub questions aim to investigate possible cultural resources, as well as the economic impact, cultural impact and social impact on Aruba. They are:

1. What are the cultural and creative resources that construct the Aruban CCI which are relevant and realistic for development and implementation of a CCI on Aruba?
2. What is the possible impact of CCI on development on Aruba?
 - a. How can CCI impact the economic development of Aruba?

- b. How can CCI impact the cultural development of Aruba?
 - c. How can CCI impact the social development of Aruba?
3. What is the role of each stakeholder and how can they contribute to the development of a CCI in Aruba?

Ultimately, the goal of this research is to define concepts and identify factors of impact with the use of existing indicators and frameworks. Through this analysis, Aruba can benefit from what other countries and creative cities have done. The mapping advantage of using these international frameworks for culture is the shared data and knowledge, which ties in directly with Aruba's vision of becoming a knowledge-based economy. This also enables an inventory of cultural and creative resources.

1.5 Research Method

The methodology of this research consists of a case study design. The case in this context is related to Aruba as a small island state highlighting its cultural and creative industry. Bryman (2015) explains that, "the emphasis tends to be upon an intensive examination of the setting" (p. 67). The point of interest within this research is to identify possible development impacts of a CCI. The participants scope of this research consists of government organizations, non-government organizations, creative workers representing economic, cultural and social sectors. A total of 16 participants contributed to the results of this research. Next to this, the first data analysis stage is conducted through the Strength, Weakness, Opportunity & Strength (SWOT) analysis method. The output of this first stage is transferred into the Treats, Opportunity, Weakness & Strength (TOWS) analysis scheme, which will juxtapose all variables against each other resulting in possible strategies. These strategies are then used to enable discussion, form a conclusion and provide further recommendations.

1.6 Research Paper Structure

Following this introduction, the research paper structure is explained. In chapter two, the current Aruban situation is framed to provide a better understanding of the context of this research. The Aruban vision is presented together with the strategic sustainable growth plan suggested by the government. After this, in chapter three, the literature review is formulated based on scholarly concepts on culture and creative industry. Also, the relationship these concepts have with SIDS, the SDGs and the socio-economic developments on Aruba. Furthermore, in chapter four, the theoretical framework is presented with the contribution of the literature review and the chosen international frameworks. In chapter five, different aspects of the methodology will be discussed. This includes the chosen research design, the data collection strategy, contribution of participants, ethical considerations and possible research limitations that are encountered. In the end, in chapter six the results are presented, in chapter seven a discussion is formed, and in chapter eight all recommendations are given in conclusion of the entire research.

2. Literature Review

In the urban societies of the world, a new movement of creativity and innovation is emerging (United Nations, 2008). While, affecting economic, cultural and societal aspects of sustainable development, these new concepts are creating space for dialogue between communities, the government and the cultural and creative sectors. This new movement is recognizing the importance of culture, technology, knowledge and innovation as drivers to encourage economic growth, advocating cultural identity, social cohesion and heritage preservation. In this research, the concept of creativity on its own relates to the formulation of new ideas and to the application of these ideas to produce original works of art and cultural products, functional creations, scientific inventions and technological innovations (United Nations, 2008). With this being said, it can be deducted that creativity does have an economic, cultural and social disposition.

To all regards, the CCI is no different to other sectors in the economy. Development occurs in all stages and by all industries. In the CCI, the development impact is categorized in economic, cultural, social and environmental impact. In short, according to Van der Borg and Russo (2015), culture can be considered a driver for a new stage of development of cities based on quality of life, conviviality, creativity as elements of distinction of cities, at the same time guaranteeing balance to such development. Hence the importance for cities to invest in culture: heritage management and preservation, art production, events and infrastructure, jobs and creative education” (p. 22). In this review of literature, the primordial focus will be on defining the CCI as a concept, identifying cultural and creative resources, and lastly, exploring the economic, cultural and social developmental impacts CCI have in a community. All this by revising how other countries have embedded their cultural and creative journey in realizing a CCI.

2.1 Defining CCI

Creativity is flexible, both tangible and intangible, and can be found in countless developments. Creativity does not limit itself to geographical aesthetics, religion, gender, sex, or language. It can be encountered amongst the wealthiest and poorest in the world. The only facet that separates creativity from the norm is originality, the cultural imagination that lives within all societies around the world. Seeing that all societies have their own interpretation of creativity, it indicates that per country, culture is also unique. Each society lives out a cultural reality whereas people and communities decide for themselves what their culture and their heritage looks like.

The historical context and conceptual evolvement of the CCI framework began in the late 1940s in Germany with the cultural industries framework. This is when the cultural form of industry was first documented. However, it was not until 1970s when culture became a positive and popular concept in policy making. According to Moore (2014), “cultural industries provide cultural goods and services, which are products for consumption. For example, books, films, music sound recordings, art and concerts. The richer societies become, the more immaterial consumption patterns become, when basic needs are covered and satisfied, consumption is increasingly a cultural statement” (p. 744). The term creative industry was first introduced in 1994 in Australia, where culture met policy making, but did not gain global exposure until 1997 in the United Kingdom. Plus, Moore states that the “term cultural industries refers to industries which combine the creation, production and commercialization of creative contents which are intangible and cultural in nature” (p. 744). Nonetheless, after many advancements internationally, these two concepts were combined and are still being debated on amongst cultural scholars and policy practitioners. Many other concepts were born from the CCI framework, such as creative economy, creative tourism, creative cities and creative hubs.

Internationally, the use of the term CCI is the same, while how countries define their CCI may differ. Culture and identity are perceived in many angles, thus, the CCI has the same influence. Seemingly, Moore mentions that “the definitions of creative industries reflect national legislation governing intellectual property protection. According to promoters of creative industries the base of the concept is individual creative talent and innovation and the exploitation of intellectual property” (p. 744). Thus, several definitions of the CCI exist around the world. As for Aruba, the previous government has indicated a possible definition for Aruba, which was influenced by the initiative of creating a CCI for the island as an economic pillar in the economic report called, ‘Opportunities Ahead’ (2017). In other words, this definition is not definite and can still evolve and be expanded. In appendix A, a broad illustration is provided, showcasing the different CCI definitions from the perspectives of different countries, including Aruba. The Creative Economy Report of UNESCO (2008) makes it clear that ultimately, “there is no ‘right’ or ‘wrong’ model of the creative industries, simply different ways of interpreting the structural characteristics of creative production. The attractiveness of the various models may therefore be different, depending on the analytical purpose” (p. 12), including their contextual fit.

As illustrated in Appendix A, there are a total of 21 different sectors that could be considered as a creative or cultural market. Notice that components of the heritage and literacy sectors, such as libraries, museums, archives and books are not as common as the remaining sectors. Both UNESCO and UNCTAD have a more inclusive approach towards the definition of CCIs compared to other institutions and countries. The newest addition on the CCI market list is gastronomy, the practice or art of choosing food, cooking food and eating good food. Gastronomy was introduced as a dimension by the Creative City’s Network, an initiative of the UN. Overall, the differences between definitions are not

supposed to be exclusive, but illustrate diversity, different cultural constructs and different cultural ideologies.

2.1.1 Culture and Sustainable Development

Culture in its many dimensions is creating new dialogue within communities, on its presence, importance, necessity and development (United Nations, 2010). Upon analysis of the streets of the cultural city of Aruba, San Nicolas, the very public expression of its community states “we culture”. People feel very connected to their culture, because it is part of their past, present and future. It is evident that culture is significant to human development. Culture is the tool for the dynamic construction of individual and collective identities all over the world. The active participation of people in local cultural activities (such as poetry, dance, sculpture, theatre, music, etc.) improves their quality of life and well-being and enhances opportunities and options of any community (Duxbury, Hosaghahar, & Pascual, 2016).

Considering all international advancements achieved in the cultural sectors, the 2030 Agenda for sustainable development acknowledged the integral role of culture across many of the SDGs and the importance of having culture within the structure of the SDGs. Notably, culture is now directly addressed in Goal 11, which aims to “make cities and human settlements inclusive, safe, resilient and sustainable” (UNESCO, 2016). Noteworthy, the literature identifies more alternatives on how to incorporate CCI in development geared at sustainability. There is a three-dimensional model by Duxbury et al. regarding the relationship between culture and sustainable development. This model explains the three possible roles of culture in sustainable development, indicating, that there is not one way to include culture in all aspects of development and policy making.

As illustrated in Figure 1, the first role proposed in the model is ‘culture in sustainable development’. Here, culture is added as a separate pillar, equal to other pillars in the economic, social and environmental sectors. In this situation, culture plays a major supportive

role in a society and is considered an asset. In the second role, ‘culture for sustainable development’, culture has a mediation function between these pillars.

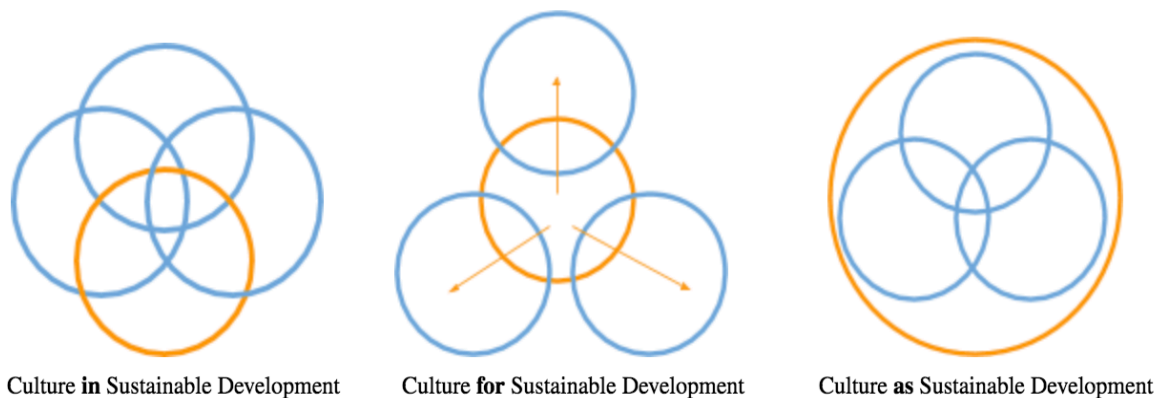


Figure 1 Culture related to sustainability (Duxbury, Hosaghahar, & Pascual, 2016)

The difference between these two roles is their cultural approach and context. When culture is in sustainable development, it is limited and cannot be used in other fields and sectors of development. However, when culture is for sustainable development, it has the flexibility to influence and intervene in all areas of development. In the last role proposed in the model ‘culture as sustainable development’, culture has the position of being the foundation of development. The constant influence of culture is without doubt consistent and fosters a broad outlook. In this role, the aim lies with the recognition that culture is imbedded in all actions and decision making of people. Thus, culture and sustainability are equally connected, and diminish general distinctions between economic, social and environment dimensions of development.

Now, Duxbury et al. indicates that all three ways of using culture in sustainable development will be relevant depending on the context it is placed in. This can be theoretical, political or practical for that matter. These roles are not necessarily in sequence or should follow the exact stream line as it is illustrated in Figure 1. It is all about identifying trends and the dynamics of culture. Meaning that all the challenges related to culture, sustainability and sustainable development can be analyzed through this framework. Furthermore, given the

broadness, ambiguity and complexity of culture and sustainability, this framework offers the flexibility for interpretation. Overall, this framework can be used in both research and policy making concerning cultural and sustainable developments.

2.1.2 The CCIs within Small Island Developing States

Aruba, like many other countries in the Caribbean region, is considered a Small Island Developing State (SIDS). According to the Office of the High Representative for the Least Developed Countries, Landlocked Developing Countries and Small Island Developing States; “Small Island Developing States are a distinct group of developing countries facing specific social, economic and environmental vulnerabilities. SIDS were recognized as a special case both for their environment and development at the United Nations Conference on Environment and Development (United Nations, 2011). In the case of Aruba, the island is not an independent member state, but an associate member under the Dutch Kingdom. Many of these SIDS have many things in common, such as multilingual societies, economic migration, multicultural communities and colonial histories. All these influence the cultural development and cultural identities of these islands. Thus, when talking about culture and its role in communities and governments, it is critical to understand the particular discourse that exist and histories that are a present reality between developed and developing countries.

In the article “Culture in Small Island States” Ikhlef (2014) argues that SIDS “have a broad geographical range that generates extremely diverse cultural conditions between regions and their peoples, indigenous or descendants from various ethnic groups. The popular view of small islands as remote and culturally isolated has always carried a certain paradox. Their history reflects the economic, social and cultural rich exchanges and what they have given to the rest of the world” (p. 18). Many developments, some faster than others, are currently taking place and these have implications on the human, cultural and environmental angles of a community. With the sustainable development movement, many SIDS are

working hard towards sustainable energy and infrastructures, forgetting all these implications that are at stake.

Additionally, for SIDS it would be almost impossible to overcome their weaknesses, without incorporating culture in their sustainable development plans. Ikhlef argues that “SIDS cultural assets must be protected, valued and powered so that they can strengthen and find ways to flourish in a globalized and changing world” (p. 18). In the end, culture plays a critical and unique role in the life of the SIDS communities, and can add value to, and encourage advancements of their sustainable development agendas. The key for SIDS is not to replicate good practices of developing countries, but to use technology, innovation and creativity as drivers for a more personalized approach towards problem-solving strategies in economic, social and cultural sectors.

2.2 Cultural and Creative Resources

Building a CCI or creative city does not only rely on the use of innovative strategies and creativity, but also includes cultural and creative resources. Cities are dynamic and gain new economic capital due to different dimensions of investments. According to Ghilardi (2017), cultural and creative resources are “the various elements that contribute to the unique culture and creativity of a place. Resources can be human, natural, social, economic, or built. Examples of cultural resources are: the arts and media activities and institutions; the local human, natural and cultural heritage; creative and cultural enterprises; festivals and events; youth cultures and lifestyles; the diversity of the local community; universities and private sector research centers; the repertoire of local products and skills in the crafts, manufacturing and services; the natural and built environment” (p. 6). After identification of the CCI it is recommended to conduct a cultural resources mapping or a resource inventory. The benefit of doing this extends to in-depth understanding of cultural and creative assets, acquiring fresh perspective, appreciation of assets that already exists, identifying challenges, connecting

existing resources, applying creativity, and evaluating past and current projects. Cultural and creative capacity building tools used by UNDP and EU are similar to the common SWOT analysis method. The ‘mapping and strategy building handbook for creative towns and regions’ report dated from 2017 of the European Union Eastern Partnership Program offers an in-depth guide for making a national CCI resource assessment. This requires engagement and collaboration of all stakeholders in the cultural and creative sector.

Even though, CCIs differ per region, per continent and per country, the increase of creative development will only expand with time. According to United Nations (2013), “greater proportions of the world’s intellectual and creative resources are now being invested in the culture-based industries. Human creativity and innovation, at both the individual and group level, are the key drivers of these industries, and have become the true wealth of nations in the 21st century” (p. 15). Along the same lines, many governments like Aruba, local communities and industries are increasingly seeking to work in partnership to use creativity more effectively as part of their growth agendas.

Overall, strategies for the creative economy must be updated in order to assimilate the far-reaching economic, cultural, social and technological shifts under way in our society. In many cases, small island states such as Aruba are behind in these advancements. These are crucial considerations required to put in motion a process to optimize the developmental impact of the creative economy and to foster, protect and promote national creative industries (United Nations, 2010). All of this, in an effort to better recognize and develop these industries, further enable resource development in communities and the skills of their practitioners, to invest in them more often, and lastly, to make an impact on all angles of sustainable development. In the end culture and creativity are drivers and enablers of economic, social and environmental development.

2.3 The Economic Impact of CCIs

In many respects, it is an ongoing dialogue in the academic world of the relationship between culture and the economy. The CCI sector is the result of incorporation of these two different worlds interconnected with each other. The United Nations declared that this way of seeing is important because it also encompasses the broader ways of life- understanding of culture by revealing how identities and life-worlds are intertwined with the production, distribution and consumption of goods and services. Next to this, it recognizes that what is referred to as the “economy” is bound up with processes of social and cultural relations. In this sense, it reminds us that the economy itself is a part of culture (United Nations, 2013). Culture has been a productive sector is playing an increasingly critical role in national economies all over the world. Cultural activities and industries are becoming drivers for growth, enabling the diversification of national economies, generating income and creating employment in developed, developing and emerging economies (UNESCO, 2014).

CCI also fit perfectly the requirements of the knowledge economy. Van der Borg and Russo (2005) explain that “on one hand, they are highly transversal to many other urban functions. Their “value chain” is rich; through it, the creative knowledge typical of art and culture, its attitude to reflection, openness and innovation, trickle down to other information-intensive economic sectors. On the other hand, the cultural industries have important social connotations. Cultural jobs are irregular and flexible, so that cultural employment is an “anti-cyclical” factor in periods of industrial decline and transition, and a vehicle for social mobility in periods of revitalization and expansion” (p. 21). The Latin American CCI economy generates US\$124b in revenues (6% of CCI global market) and 1.9 million jobs (7% of total CCI jobs) (Ernst & Young, 2015). Furthermore, Duxbury et al. reiterate that “creative activities contribute significantly to youth employment and careers in CCI are relatively open to people of all ages and backgrounds. In Europe, CCI sectors typically

employed more people aged 15–29 years than any other sector” (p. 18). Alongside this, these three authors claim that in many countries, CCI tend to favor the participation of women compared with more traditional industries. In many developing countries and transition economies, women creators are more likely to be found in folk art sector.

The most common way to measure an industry’s contribution to the national economy is to measure its value added, including its share of labor and capital. The summation of the value added of all industries is equal to the gross domestic product (GDP), the standard measure of the size of national economies. However, according to the United Nations (2010) “the value added by individual CCI is not generally available from government sources. This lack of official data makes it difficult to estimate the creative economy’s contribution to world output” (p. 23).

The value chain in the CCI consists of 4 layers, which includes the creators on the top, the primary investors on the second layer, secondary investors and facilitators on the third layer, and lastly, the consumer at the bottom. Examples of creators in this scheme are composers, performing artists, software engineers or writers. This can be any professional that creates something out of their own imagination or craft. Next to this, examples of primary investors are publishers, record companies, promoters, directors etc. These people are the ones who take over what has been created in order to make it tangible or ready for the consumer. Furthermore, there are the secondary investors and they are for example the manufacturers, distributors, retailers, venue operators, broadcasters, managers, booking agents, lawyers, tickets agents, advertisers or the technical services. This layer of investors is the one the consumer gets in touch with. Consumers in this sense would therefore for example be purchasers of CDs, books, tickets to concerts, listeners of the radio, TV, and social media, and subscribers to online services. All layers are important in their own way and each contribute significantly to the development and success of a CCI.

2.3.1 Employment

The focus of the economic impact is directly affected by the employment opportunities of a community. An outcome of primary importance may be the boost to the local economy generated by the cultural industries, reflected in such indicators as the value of regional output, employment, business investment, skills development in the workforce and growth in diverse sectors. Additionally, outcomes relating to the distribution of the benefits of economic growth might be a good fortune, such as progress towards poverty alleviation. Van der Borg and Russo (2015) state that “culture may contribute to a more balanced and sustainable urban development. Culture is part and parcel of urban revitalization projects in degraded urban areas throughout the developed world. It provides a formidable opportunity for personal development and social interaction among weaker groups, and gives to “excluded” individuals a chance to their own start businesses or to catch up socially” (n.p).

Next to this, CCI are both skill intensive which require specific skills and high-level qualifications of their workforce, and labor intensive, especially those with a high concentration of creative outputs. This often generates more job satisfaction than routine work that requires lower skills in a very mass production like environment. According to United Nations (2010), contrary to industries such as tourism, “it is noted that for CCI the quality of jobs generated may provide greater levels of employee satisfaction than more routine occupations because of the commitment and sense of cultural involvement engendered among participants in a creative endeavor” (p. 24).

2.3.2 Creative Entrepreneurship

One of the vital aspects of economic impact of a CCI is the development of creative businesses and entrepreneurs. Entrepreneurship on its own can be found in several industries and can vary in form. Creative entrepreneurship is specifically related to any economic

development of the sectors within CCI, such as businesses in media, fashion, music, performing arts, visual arts, publishing and more. However, there are certain aspects that are particularly important for the development of creative businesses. According to the United Nations (2010) the main areas in which creators should be familiarized with include;

- employment, wages and working conditions, including contracts and regulations
- financing tools and access to credit and funding for creative or cultural projects, including new alternative options for co-financing through the Internet
- intellectual property rights issues, especially copyright legislation and functioning
- new business models, new options for collaborative creations
- how to benefit from social networks and professional networks
- new technologies and ICT tools for the creation, production and distribution of creative content; creative commons
- continuous learning in their respective fields for upgrading of know-how (p. 263).

These are all important aspects all entrepreneurs in the creative sector should be aware of, seeing all the challenges they face starting businesses. One of the challenges for creative entrepreneurs that is most common, is the access to finance. This remains one of the key hurdles for creative entrepreneurs looking to realize their creative ideas. In economies where the financial sector is better adapted to financing small businesses and where creative industries are officially recognized, small-medium size enterprises (SME) are at an advantage. However, this is not the case in most developing countries. Other challenges faced by SMEs according to the United Nations, include a “lack of business skills relating to marketing and financial management, information asymmetries and resource constraints affecting access to up-to-date technologies” (p. 227). Most creative entrepreneurs in the cultural field lack a business mindset and this creates a lot of bottlenecks in the process of consolidating their business idea.

Therefore, it is imperative to promote cultural or creative entrepreneurship through specific vocational-training initiatives. Creative practitioners can enhance their capacities through “different types of training through capacity building activities such as formal professional education, informal training and specific training programs” (p. 263). In enhancing capacities of creative entrepreneurs, support should be extended to enable small and medium sized enterprises to become vibrant and contribute to the economy. Indeed, providing capacity-building and adequate training and exposure to creatives can have a multiplying effect on creativity. Issues such as the “preparation of sound commercial business plans and the submission of applications to a micro-financing facility or commercial bank could be decisive for many potentially successful creative projects” (p. 224). Besides these challenges, of course there are many more, however, the aim for creative entrepreneurs should always be to include innovative practices as strategies to combat common challenges when it comes to creating economic value of their art or creation. Knowledge in this sense is crucial and imperative in order to sustain the effective growth of creative businesses.

2.4 The Cultural Impact of CCIs

Culture on its own forms a great part and has a lot of impact on the development of CCIs. “CCI make cities more livable, providing the hubs and many of the activities around which citizens develop friendships, build a local identity and fulfillment” (Duxbury, Hosaghahar, & Pascual, 2016). Societies and communities rely on culture, identity and belonging to relate to what is important in life to many; family, work, hobbies, language, art, music and more. “The world has a shared history and a rich, diverse cultural heritage. This heritage is cherished globally as an asset that belongs to us all, yet gives our societies their identity and binds them together, nurturing a rich cultural and creative present and future. That is why stakeholders of the creative and cultural world must do everything in their power

to preserve this heritage and the diversity of actual cultural content, amid a political and economic climate that is subject to major upheavals”.

According to UNESCO (2014) “culture as a sector of activity includes, but not exclusively, cultural workers, artists and other creative professionals; commercial businesses; not-for-profit firms in the arts and culture; public cultural institutions, such as museums and galleries, heritage sites, libraries etc.; education and training institutions in the arts; government agencies and ministries responsible for arts and cultural affairs; NGOs and civil society involved in cultural activity” (p. 10). Culture and development cannot be seen as contrasting powers, although one is aimed at tradition and one at change, but should be viewed as a holistic system approach. Next to this, the cultural value of identity is significant, whether understood at the level of a nation, region, city, town or community. Diversity is a cultural dimension of the CCI that became more prominent in recent years. As practices of globalization continue, the value of cultural diversity has been more clearly defined and the role of the CCI in promoting it has been more understood (United Nations, 2010).

2.4.1 Heritage Sustainability

Cultural heritage is the focal point of irreplaceable cultural, social, environmental and economic value. Cultural heritage comprises the vestiges of society. Heritage sites are relics of ancient civilizations, over the years considered as cultural patrimony of mankind and the heritage of nations. In addition to their cultural and historic value, such unique endowments contribute to reinforcing our identities and broadening our education. Heritage sites are the main attractions in cultural tourism all over the world (United Nations, 2008).

According to Josefsson and Aronsson (2016), “from a phenomenological perspective, every human being as an individual subject has the power to select those phenomena which transit values in her own lifeworld, but at the same time she is hampered by the interrelated society. In this she must relate to other human beings and to an everyday reality of social,

cultural and historical contexts, including conventions and entrenched patterns of behavior or so called typifications. If we apply this idea of cultural heritage we have, on one hand the subjective aspect and many subjective opinions that create either heritage with intersubjective meanings or dissonant heritage, and on the other hand, the objective aspect” (p. 2093). For some countries, these sites are major sources of revenue, albeit usually not reported as cultural services of the CCI. Heritage is also embedded in the traditional cultural expressions of human creativity, manifested in cultural celebrations, festivals and folklore. In different parts of the world, native peoples and communities are keeping alive, and sometimes reviving and rescuing, old traditions by reproducing ancient crafts, using their original designs (United Nations, 2008).

2.5 The Social Impact of CCIs

While the role of culture in promoting community cohesion and well-being has been amply recognized, the narrative is equally important: how the community context enables or constrains the creative economy. The relation between a community and its culture extends to concerns of safety and social harmony. In an age in which societies tend to become multi-cultural, identities and ways of life confront one another. In the multi-cultural society, culture can be a lever that stimulates pride, personal development, and self-fulfillment for minorities, and at the same time it can be a common language, a bridge between different groups (Borg van der & Russo, 2005).

Furthermore, the European Commission (2009) states that “social cohesion can be defined as a set of shared norms and values for society which also encompasses the diversity of people’s different backgrounds and helps to ensure that those from different backgrounds have similar life opportunities. It is the ability of cultural activities to help express specific cultures, while also developing strong and positive relationships between people from different backgrounds in the workplace, in schools, and within neighborhoods” (p. 7).

Communities that are overwhelmed by social tensions and conflicts of various sorts can often be brought together through shared participation in cultural rituals, traditions and activities. Initiatives such as community art programs build social capital by boosting the ability and motivation of people to become engaged in community life and inculcating skills that can be usefully employed in local cultural and creative industries (United Nations, 2010).

2.5.1 Strengthening Social Cohesion

Culture enables citizen participation, community empowerment, and social cohesion as it promotes well-liked processes that build recognition and connections within communities. Cultural programs can accelerate the rootedness of newcomers including new migrants. Local cultural activities and expressions can provide knowledge, heighten awareness, and foster processes that also relate inhabitants to the past, the present, and the future of a city (Duxbury, Hosaghahar, & Pascual, 2016). Social cohesion is simply one aspect of the entire social agenda of a country. In the same way, UNESCO (2013) states that “cultural values, aptitudes and norms which encourage tolerance of diversity, openness and respect for all contribute to avoid tension and to promote social harmony and cohesion, especially in polytechnic and multicultural countries” (p. 88).

For Aruba, this is critical due to its multi-dimensional complexity of nationalities and migration. At this point, the focus should be on creating respect for diversity and desire for cohesion of all without discrimination of sex, race, religious convictions, sexual preferences of ethnic backgrounds. Just like culture and art are both key resources for dealing with Europe’s social challenges, this could be the case for Aruba (European Commission, 2015). Social challenges that include social mobility, promoting new skills for jobs, fulfilling better employment and careers, fostering healthier and longer lives, combating poverty and social exclusion, and lastly, taking gender equality and equal opportunities further. The use of

culture and creativity has the power to activate behavioral challenges by building new social relationships and social capital.

2.5.2 Cultural and Creative Education

Cultural and creative education begins from the time you learn how to speak a language. It starts when you are in kindergarten and your parents collect all the beautiful artworks you made at school. Including all the recitals you had performed in, whether it was in dance, music, theater or poetry. Culture and creativity are not only essential when you are an established person, but it is crucial for development when you are growing up. According to the United Nations (2010), a CCI has “important relationships with the educational systems in both developed and developing countries. In schools, the role of the arts in forming children’s social attitudes and behaviors is well recognized” (p. 24). Next to this, in adult education, it is more to enhance understanding of a community and its functions. Knowledge on cultural heritage and the importance of preserving these aspects of history should be taught at schools. Children should grow knowing what their culture is and should also be exposed to other cultures. There is a two-way relationship between the education and the CCI. On the one hand, education and training institutions are responsible for equipping individuals with the skills and motivation to participate in the creative workforce. On the other hand, the CCI requires the necessary artistic and cultural inputs into the education system to facilitate students’ education in the community in which they live and, in the longer term, to build a more culturally aware population (United Nations, 2010).

2.6 The Role of Key Stakeholders

As noted from all the literature discussed so far, there are different responsibilities and tasks that need to be identified. The development of a CCI here in Aruba cannot be executed by one force, but seeks a cumulative effort and collaboration of several

stakeholders. The three key stakeholders in this context are the government, the private sector which includes the creative businesses and entrepreneurs, and lastly, the non-profit organizations and community. Each hold different perspectives, seek to support different interests, however, in certain extent work for the same goal of realizing sustainable development for all and to enrich the Aruban community in economic, cultural and social areas. It is crucial that all key stakeholders understand the demanding responsibility of their individual role.

2.6.1 Governments

The first key stakeholder in any development of any industry is the government. The government serves as the general representation of its community and some may argue has the biggest role. It is critical to mention that the development of a CCI on Aruba would not only require the commitment of a single ministry. On the contrary, it demands the collaboration of different units that could fall under supervision of different ministries. The CCI in this scenario is discussed as a possible economic pillar, meaning that economic development is at the forefront. However, the development of a CCI does seek individual attention of other units within the government such as labor, technology and communication, culture, tourism, social affairs and educational affairs.

There are three different roles the government should retain. First, according to the United Nations in the Creative Economy Report (2010) “at the national level, the role of governments is more as a facilitator. Policymakers are expected to create a conducive climate and provide the necessary infrastructure to stimulate concerted and mutually supportive domestic policies” (p. 262). In democratic societies roles are delegated and respected individually. When governments take the position of overseeing all aspects of development, it becomes difficult to enable sustainable growth and development. The role of the government is to make strategic processes easier to complete. Bureaucracy in these

conditions become the focal point of discussion. Governments feel the need to constrain in an attempt to regulate and apparently protect for preservation purposes, while the society is requesting for flexibility and ease of business. Therefore, the economic role of the government is to promote public interventions in making resource allocation in the economy in favor of a CCI more efficient, in ensuring full employment, and in creating balance and stability in the community. To do so, governments rely on their discretion, often inconsistent with experiences and goals of the other stakeholders.

Besides, the main tool the government has lies in making policies that influence all these processes. The government has the responsibility of intervening in different areas, such as; market failure of public goods, research and development, education and training, and cultural identity and diversity. In this case, a public benefit of relevance is the social cohesion that can be expected to flow from cultural activities and creative production within communities. Next to this, the involvement of government in promoting research and development is justified because beneficial externalities might be produced and/or that the public sector may be in a better position than private companies to assume the sorts of risk involved, with the prospect of sharing in the payoff from successful discoveries. Also, when it comes to education, governments have responsibilities in the areas of training, certification and licensing to encourage knowledge and further developments in economic, cultural and social areas. Lastly, an area that has traditionally formed part of cultural policy in the broadest sense has been government responsibilities for the cultural life of the people as reflected in the traditional knowledge and the intangible cultural capital of the community (United Nations, 2010, p. 210-211). Overall, policies in these specific areas are crucial for a smooth transition into developing and maintaining a CCI. It has not only influence on economic aspects of a country, but connects all social, cultural and environmental outcomes together.

The second role of the government is to invest in resources to better government institutions that foster national regulations and laws for the country. This is necessary not only for providing structure within the community, but is the foundation for attracting international investors and creative businesses from the private sector. Rigorous national regulations and institutional frameworks adapted to countries' conditions and competences are paramount to support the development of a CCI. There is an extensive scope of complex challenges that can only be dealt with through effective and updated legislation (United Nations, 2010). There are different examples of legislations and frameworks that are important to consider. These are:

- Intellectual property rights. Effective and modernized intellectual property regimes that protect the originators' interests and stimulate creation and innovation.
- Fiscal systems. To enhance the creative industries, it is imperative to review the current fiscal regime and see what should be done in terms of fiscal treatment to support creative activities and businesses.
- Competition laws. Considering the oligopolistic structure of several creative industries, competition laws are expected to regulate abuse of dominant positions, agreements between companies and concentrations that impede competition.
- Labor and social laws. In most developing countries, most artists and creative entrepreneurs are still part of an informal and/or very fragmented sector. Thus, they do not benefit from the usual rights and obligations covered by general labor regulations. Social and economic security for art workers and creators is essential to changing the traditional misperception that creative activities are transitory or recreational activities or hobbies (p. 221-223).

These are only a couple examples of the subjects that come forth when talking about government legislations. However, it continuous to be a challenge for many countries to

comply with these demands. Some countries do it better than others due to better accessibility to resources, but the target should always be for general improvements of laws that could help alleviate impediments for potential creative entrepreneurs.

The last role of the government lies by their ownership and operation of most cultural institutions, such as museums, libraries, galleries, heritage sites. The government is also responsible for identifying, preservation and promotion of tangible cultural heritage. Intangible cultural heritage such as public buildings and collections of national significant artifacts. In many countries, these amenities are government owned properties, thus the responsibility for the development and the preservation of these institutions remain in the hands of the government. With the development of a CCI most of these institutions are involved in not only the development aspects but in keeping certain traditions and knowledge alive. For the most part, these institutions are working together with creative entrepreneurs, creative businesses, artists and serve the community with cultural and creative environments. Consequently, the maintenance of these institutions should have the attention of the government.

2.6.2 Private Sector

Next to the government, there is the private sector which includes all types of cultural and creative businesses and entrepreneurs. In many countries, Small and Medium Enterprises (SME) are the backbones of the country's economic development. According to the Chamber of Commerce of Aruba (2015) in Aruba, much of the business activity are executed by SMEs. Therefore, as the large majority of creative industries are small, often actually even microenterprises, special attention should be given to the development of SMEs, with a view to ensuring their survival and sustainability. Being the majority means that they also can provide jobs and income notwithstanding the challenges they face in the market. The main goal of the creative entrepreneur should be to consolidate the distinguishing edge, in order to

face the continuous threat of new startups. The private sector is the driver of the economy by starting businesses, creating employment opportunities for the community and by investing in the development of a country. However, a common challenge in the CCI is that many creative thinkers are not automatically business minded and this creates some complications when they emerge in the economic aspect of arts and culture. With this said, the United Nations (2010) expressed that “the market, therefore, should provide incentives for creators to innovate, to become more creative and take pride in their work. They should also be able to live from their creative work, which requires expertise and creative talent and should therefore be sufficiently remunerative as with any other profession. Artists and creators should be treated as professionals even if they are dreamers” (p. 263). In this changing environment, more creative workers are recognizing the importance of developing entrepreneurial skills that are connected to their art and creation.

2.6.3 Non-Profit Organizations and Community

Especially for SIDS, one of the most overlooked stakeholders in this situation are the non-profit organizations and the community, due to their high dependency on other stakeholders and lack of resources to develop. It is important to remember that a CCI cannot survive and thrive without the consumer, which in this case is the community. The contribution of the consumer is to buy music, enjoy a movie, read books and newspapers, visit museums and libraries, buy tickets for a dance recital or music festival. The role of the NGO is much more community based compared to the other stakeholders and holds a social responsibility towards the well-being of the people, while still considering economic aspects. According to the United Nations (2010) NGOs “usually have an active presence at grass-roots levels, promoting social inclusion in communities particularly in the most deprived areas. Many NGOs promote greater inclusiveness and equity, with leading initiatives particularly on the promotion of youth, women, elderly people and minority groups” (p. 263).

NGOs are often called to manage national museums, collective creative initiatives and heritage sites. Often bold innovative decisions to secure existence are not well received by governments or are perceived as strategies to circumvent involvement of the political realm. In many countries, particularly in SIDS, NGOs are subsidized by the government, making them a bit more vulnerable, because they dependent on whatever framework the government prescribes to them. In the case of Aruba, it is also the case that many cultural and creative organizations are in some way or form depended on the government's investment.

Governments, as previously mentioned, are not responsible for the execution of cultural and creative activities like it pertains to these organizations. Overall, it is important to keep these interactions with all stakeholders in order to mitigate challenges collectively. The effort to maintain dialogue, partnerships, networking, synergy, collaboration, exchange of experiences and best practices, should overrule all types of bureaucracy and fear. In the end, a cultural and creative industry is a beautiful example of an industry that is by the people and for the people.

3. Theoretical Framework

Internationally, culture and creative industries as a concept is still in development. There are different frameworks and theories available to measure and evaluate the different impacts of CCIs in both local and at global levels. In this chapter, CCIs will be explained through the perspectives of the Sustainable Development Goals framework of the United Nations, and the cultural and creative cities monitor of the European Commission. Next to this, the research framework is presented based on the information gathered of these aforementioned models.

3.1 CCI and the SDGs Framework

The SDG framework is the new global initiative where all UN member states agree to work on 17 global goals and 169 indicators to ensure sustainable development for all. This framework is set to be executed from 2015 to 2030 and is meant to be used as a guideline for countries when making policies and legislative agreements. These goals have both a political and an instrumental value, while becoming benchmarks for accountability among nations. Furthermore, they enable cross-country dialogue and encourage policy coherence on crucial matters that need attention of all nations.

However, not all countries interpret these goals the same way, the execution and implementation of these goals may vary, for Aruba this is also the case. In the paper, “Towards integration at last? The Sustainable Development Goals as a network of targets”, Le Blanc (2015) states that “different countries have different priorities, and they are likely to put different emphasis on the various goals and targets depending on their national circumstances” (p. 15). According to UNESCO (2018) the 2030 Agenda for Sustainable Development marks a substantial step forward for sustainable development in many fields, and particularly for culture as it is the first time that the international development agenda

refers to culture within the framework of Sustainable Development Goals related to education, sustainable cities, food security, the environment, economic growth, sustainable consumption and production patterns, peaceful and inclusive societies. Furthermore, Aruba has also been working on these SDG frameworks since 2016. In the words of Mr. Mike Eman, then Prime Minister of Aruba, in the “Aruba Island of Sustainable Solutions” report (2015), “Aruba places an emphasis on creating a balance between quality of life and sustained economic growth” (p. 2). These 17 goals cover several problem areas, ranging from education, gender equality, poverty, climate change and justice within communities.

In the case of the cultural and creative industries, most SDGs are relevant and have influence on developments within a CCI. For instance, CCIs can be connected to goals targeting inclusivity, entrepreneurship, skills training for the youth, the use of technology and creativity to solve social problems in resilient societies, such as Aruba. The focus of this thesis is on three development areas, which are economic, social and cultural development. First, for the economic aspect, this research emphasizes SDG 8.3, which is to promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage the formalization and growth of micro-, small- and medium-sized enterprises, including through access to financial services. Second, for the cultural aspect, this research emphasizes SDG 11.4, which is to strengthen efforts to protect and safeguard the world’s cultural heritage. Lastly, for the social aspect, this research emphasizes SDG 4.7, which is to ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture’s contribution to sustainable development.

3.2 Cultural and Creative Cities Monitor

The Cultural and Creative Cities Monitor was created by the European Commission in 2017 with the aim of providing information that is currently lacking in the CCI field in Europe. The CCCM represents the first attempt towards better measurement and understanding of CCI in societies. Overall, the CCCM is designed to help national, regional and municipal policy makers identify local strengths and opportunities and benchmark their cities against similar urban centers using both quantitative and qualitative data. The CCCM is thus an instrument to promote mutual exchange and learning between cities. For researchers, the pool of comparable data is expected to generate new questions and insights among others into the role of culture and creativity in cities' social and economic wellbeing. Three main advantages of the CCCM are cost efficiency, benchmarking for decision making and promotion of good practices amongst nations.

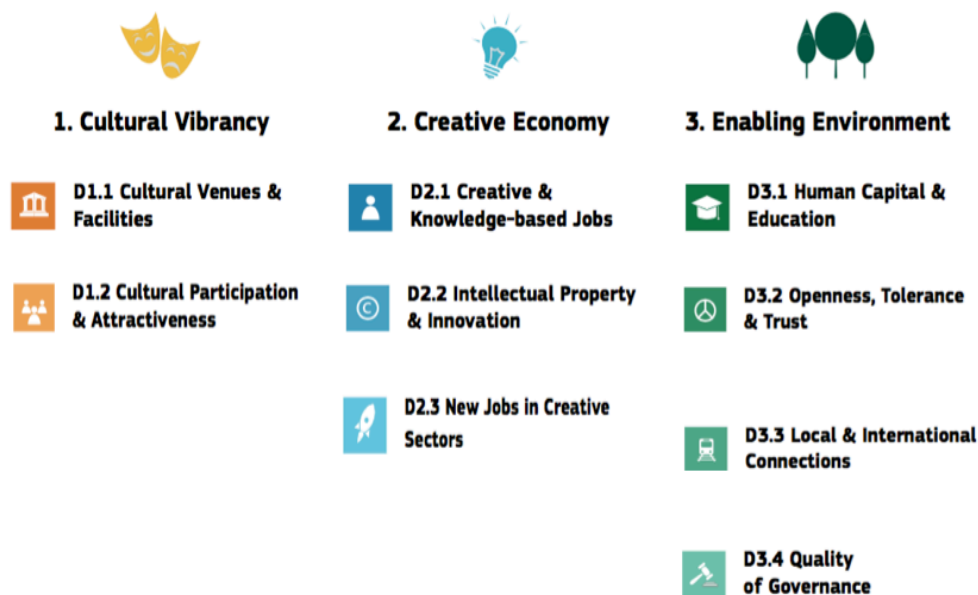


Figure 2 Cultural and Creative Cities Monitor Framework, 2017

As illustrated in Figure 2, the CCCM framework is constructed out of three concepts and nine dimensions. These have materialized a total of twenty-nine indicators. The three

leading concepts of the CCCM include cultural vibrancy, creative economy and enabling environment. First, the cultural vibrancy facet is intended to measure the cultural infrastructure and participation. Second, the creative economy facet is intended to capture how cultural and creative sectors contribute to a city's employment, job creation and innovative capacity. Lastly, the enabling environment facet is intended to identify tangible and intangible assets that help cities attract creative talent, stimulate cultural engagement, and the management of these interactions.

3.3 Research Framework

Based on the research sub-questions, the international models, the following research framework was made to illustrate the theoretical foundation. The groundwork of this framework correlates to the vision of creating a new economic pillar for Aruba, a knowledge-based economy. This research has the intention to go deeper into this industry to investigate Aruba's cultural and creative resources, investigate the possible development impacts of a CCI on the island and identify the responsibilities of the key stakeholders. The CCCM concepts enhances the development fragments of this research. Thus, the creative economy concept is connected to the economic development variable, the cultural vibrancy concept is connected to the cultural development variable, and lastly, the enabling environment concept is connected to the social impact variable of this research.

As illustrated in Figure 3, the first research aspect of this study will be the cultural and creative resources of the Aruban CCI. The cultural and creative resources indicator is also further categorized in four sections, namely the creative workforce, creative businesses, heritage sites and intangible cultural heritage. Next to this, there is the first development variable, employment. This variable supports the economic impact analysis. The employment variable is chosen based on its direct impact on the Aruban economy. Furthermore, the second development variable is heritage sustainability and will support the cultural impact

analysis. Lastly, the third development variable is social cohesion indicator, which will support the social impact analysis. Together, they form the theoretical framework for this research.

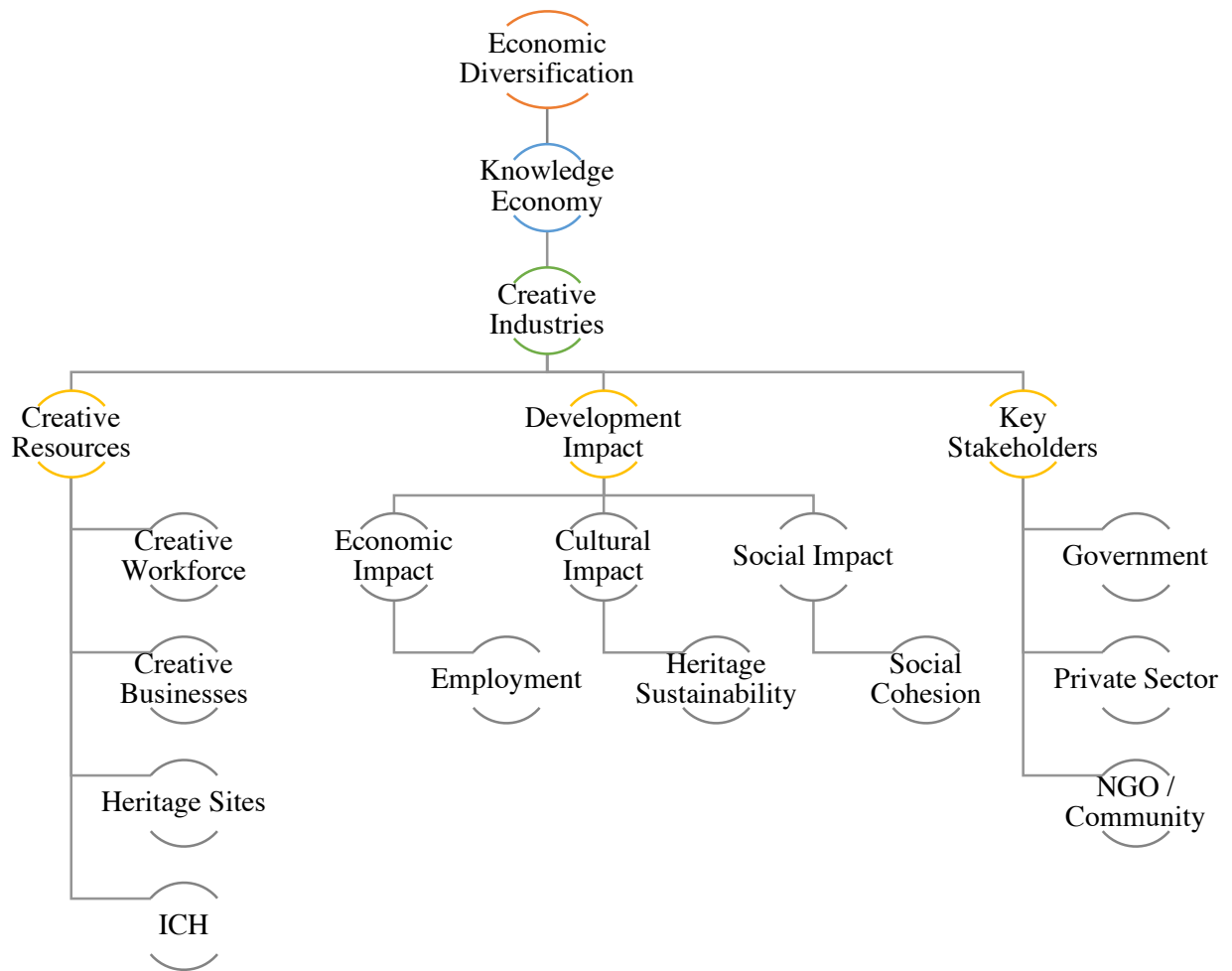


Figure 3 Research Theoretical Framework

4. Methodology

The methodology of this research is essentially concerned with the overall strategy of data collection and to ensure the reliability, replicability and validity of the study. This research paper will be conducted conforming the qualitative research structure. In the first place, this chapter will discuss the research design chosen as a guideline and firm bases, seeing that in the introduction, it was mentioned that there is a clear difference between research method and research design. Second, the research participant scope is presented. Third, the data collection and data analysis strategy is elaborated on by introducing the SWOT and the TOWS method. These two strategies are interrelated concepts that are critical for understanding the data results of this study. Additionally, ethical considerations are explained as relevant to the research process. Lastly, the research planning and research limitations are disclosed as conclusion of this section.

4.1 Research Design

As previously mentioned a qualitative research will be used as the main approach of this research. The general aim of a qualitative research is acquiring a deep understanding of a specific case. It aims to provide an explicit interpretation of the structure, order, and broad patterns found among a group of participants. In this research that will include government organizations, the private sector, NGOs and creative workers. The analytical objectives of studies like this are to describe a relationship, individual experiences and to finally explain a group norm. Most qualitative research designs are repetitive, which means that flexibility in design is not un common. According to Bryman (2012) a research design “provides a framework for the collection and analysis of data. A choice of research design reflects decisions about the priority being given to a range of dimensions of the research process” (p. 46). Having said this, the chosen research design is a case study, which consists of a detailed

and thorough analysis of a single case. In relation to this research, the single case is aligned to a single industry, the Aruban CCI.

4.2 Research Participants

The general objective of this research is to provide equal opportunity for representation. Meaning, that all participants represent different stakeholders who would play an important role in the future development of a CCI on Aruba. This includes different NGOs, GOs and creative workers that are connected to the cultural and creative sector of Aruba. All these participants have influence on legislation, policy making, policy execution and creative entrepreneurship if a CCI develops on Aruba. Prior to going into the field a list was made of possible research participants. The initial sample size of this research was 10 respondents. However, through a combination of purposive sampling and the snowball sampling method, a total of 19 prospective interviewees were approached to participate in this research between March 2018 and May 2018. Yet, only 16 of them responded and interviews with them were completed, leading to an effective 84.2% respondent rate. Additionally, out of these respondents 25% were male and 75% were female.

4.3 Method of Data Collection

Data collection can be done in many forms. In the beginning of the research process desktop research was conducted to gather relevant data in the field. This conducted to proper understanding of the research variables. Many research reports, papers, articles, books are devoured to form a concise perspective and understanding on creative industries. Next to this, primary data was gathered with the use of qualitative interviews. Qualitative interviews are used to maximize the reliability and validity of the research variables. The interest is mostly on gathering data of the interviewee's perspective and experience. This requires some flexibility and adaptability from the researcher. The interview method was semi-structured.

There were specific themes covered with the use of a topic list and in some cases, written questions were used. Throughout all interviews there was enough opportunity for the interviewee to be engaged. Lastly, secondary sources used in this research consist of scholarly books, newspaper clippings and reviews regarding creative industries.

The research instrument used to collect data is an interview booklet (Appendix F). This interview booklet was created to facilitate the data collection process. This booklet contains different elements to encourage the engagement of the participant. The interview booklet starts with a general introduction of the research, followed by the written consent form presented to interviewees. Also, it included three sets of SWOT quadrants, representing the three main research variables, which are economic development, cultural development and social development. And a final quadrant representing the supportive variable, which is the government. The research topic list is also visible next to each SWOT quadrant so the participant can visualize the topics continuously throughout the interview. Furthermore, the interview booklets provide assistance in keeping the data organized and are generally very structured and organized.

4.4 Method of Data Analysis

The data analysis starts after all data is collected from the participants. Data gathered in this research is analyzed by making use three different strategic tools and phases, which are thematic analysis, SWOT analysis, confrontation matrix and the TOWS matrix. The first data analysis phase is the thematic analysis. Thematic analysis is a very common form of analysis in qualitative research and has the intention of identifying patterns across a specific dataset. In this research, the goal is to identify possible patterns of the variables gathered from the SWOT matrix. The importance of using thematic analysis in this research scheme is because it helps describe a phenomenon and facilitate the collection of rich data. Prior to the thematic analysis, all interviews are transcribed and coded accordingly. After this is

complete, the transcriptions are coded based off the research variables, which are stated in the topic list. This process is known as open-coding (Bryman, 2012), which can be seen as the organization of data in cluster groups.

The second data analysis phase is the SWOT analysis. The SWOT analysis is a strategic tool to identify internal strengths and weaknesses, as well as external opportunities and threats. The SWOT analysis is based on the collective SWOT matrix of all the respondents. Meaning, that each individual SWOT matrix is compiled into one final SWOT matrix viable for further analysis.



Figure 4 Data Analysis Method

The final data analysis phase is a combination of the SWOT analysis and the TOWS analysis, which includes a relevance scheme. During this phase the goal is to identify the importance and frequency of the variables mentioned in the SWOT, and to identify and map possible strategic alternatives or solutions. The relevance scheme will indicate the importance level of each input by looking at the frequency margin between all interviews by manually counting the amount of times certain variables were mentioned. The most frequent mentioned strength, weakness, opportunity and threat will be placed in the TOWS matrix. As illustrated in Figure 4, to go from SWOT to TOWS, the confrontation matrix is used as a stepping stone. The main difference between the second phase (SWOT) and the third phase (TOWS), is that the SWOT investigates internally going external, and the TOWS investigates externally going internally. This creates the opportunity to analyze both scenarios. From the outcome of these phases, conclusions and recommendations are made to ultimately answer the main research question.

4.5 Ethical Considerations

All research processes should pay attention to ethical guidelines and this is no exception for this research. In order to uphold the ethical guidelines, all participants are approached with a formal letter asking for their participation in the research, together with a research information flyer (Appendix E). The research objectives are explained to them and they are asked to agree with an interview appointment. On the interview date, all participants were asked to sign a consent form. This form explains the reasoning behind the research and provides the participant with the option to give the researcher consent to use the interview as data. All interviews are recorded and this is also mentioned in the consent form. Before starting the interview, the interviewer asks the interviewee for a verbal consent as a second precaution. All consent forms should be signed by the interviewer and the interviewee accordingly. These precautions assure that the information is treated confidentially. All these procedures are in place to ensure that everything is done without prejudice and biasness.

5. Results

This chapter presents the results from the semi-structured interviews, addressing the Aruban cultural and creative resources, the economic impact, the cultural impact, the social impact, and lastly, the roles of the key stakeholders for the possible development of a CCI in Aruba.

5.1 Aruba's CCI definition

In the literature review it was established that each country has the freedom to define its own CCI. Considering the range of niche markets that are included in this equation, leads to the question, what would this be for the Aruban context? As illustrated in Appendix A, the proposed CCI definition for Aruba excludes numerous important aspects for the possible creation of a CCI on Aruba. In this case, Aruba has yet to define its cultural and creative industry. Throughout all the interviews it became clear that without a proper communication of the definition of the Aruban CCI, a lot of uncertainty is created of what is or what is not considered the Aruban CCI.

5.2 Aruban Cultural and Creative Resources

In the research theoretical framework, it is indicated that the cultural and creative resources scope includes creative businesses, the creative workforce, heritage sites and the intangible cultural heritage. The results presented in this section aim to provide answers to sub-question 1. First, the Chamber of Commerce of Aruba does not categorize its registered businesses under a specific branch related to the CCI. In this case, as illustrated in Figure 5, based on the 44 branch options categorized by the Chamber of Commerce of Aruba, only 3 branches were related to the general definition of a CCI. These branches included the graphic industry, the communications businesses and the socio-cultural institutions. From these branches a total of 608 (140+157+311) registries are currently available. These 608 registries

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consist out of creative businesses, institutions and non-profit organizations. These branches cover registries in the following niche markets examples; graphic design, media design, publishing, production, printing, marketing, multimedia, communications, telecommunications, radio, digital communication, technology, dance studios, musical groups, advertising, dance groups, DJs, fashion production, and cultural education institutes.

Second, the latest retrieved data on the Aruban workforce dates from 2016. The total Aruban workforce in 2016 was 56.925 men and women. However, since the Department of Labor and Research does not have the CCI as an official industry in Aruba and the fact that Aruba has yet to identify its CCI, it is not possible to decipher the total Aruban workforce in the current CCI sector.

<i>Creative Businesses</i>	Grafische Industrie, Uitgeverij en Binderij	140/378
	Communicatie Bedrijven	157/503
	Social-Cultureel en Culturele Instellingen	311/674
<i>Workforce</i>	Total Aruban Workforce 2016	56.925
	Totoal Workforce CCI	-
<i>Heritage Sites</i>	Renovated Monuments	350
	Protected Monuments	36
	Property of Monuments Fund Aruba	12
<i>Intangible Cultural Heritage</i>	National ICH Inventory	-
	Protected ICH	-

Figure 5 Aruban Cultural and Creative Resources (1)

Next to this, when it comes to heritage sites, according to the Monuments Fund of Aruba (MFA), a non-government organization, a total of 350 monuments have been renovated on Aruba. However, only 36 monuments are currently protected monuments according to the monuments regulation. From these 36 monuments, 12 are owned by MFA, while the rest are under the supervision of the Monuments Bureau of Aruba, a public organization. Lastly, there is the intangible cultural heritage of Aruba, which currently is still not defined. Aruba does not have a national ICH inventory list, neither has nominated its ICH as prescribed by the international community. Many initiatives have been made, but none were fruitful as of yet. The hope does remain by certain organizations on the island that this is accomplished in the near future.

Besides these four resource scopes presented in the theoretical framework, this research did not limit itself in identifying other cultural and creative resources that are related to any advancements in a CCI. As illustrated in Figures 6 and 7, there are eight categories that also highlight the Aruban cultural and creative resource collection. First, there are the cultural venues of the island where there are performances that take place, either in dance, music or theatre. On Aruba, there are 4 venues that are mostly used for these occasions and consist out of the Cas di Cultura (performance hall), Scol di Arte San Nicolas, Plaza Betico and Fort Zoutman. Second, there are the local newspapers that are distributed on the island, which are Bon Dia Aruba, Diario Aruba, Solo di Pueblo and Amigoe. These local newspapers are written for different groups in the community. Some newspapers are only available in the local language Papiamentu, while others are available in English, Dutch or Spanish. Third, there are the public libraries of the island. All the libraries on Aruba are public libraries, meaning that they fall under the government and are accessible to the entire population. There is one library on Aruba, Biblioteca Nacional Aruba, however there are three different annex buildings on the island. These include Biblioteca Nacional at

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Oranjestad, at San Nicolas, and the Arubiana Caribiana annex, which is a library dedicated to preserving knowledge from Aruba and region.

<i>Cultural Performance Venues (4)</i>	Cas di Cultura
	Scol di Arte San Nicolas
	Plaza Betico
	Fort Zoutman
<i>Local Newspapers (4)</i>	Diario / Aruba Daily
	Solo di Pueblo
	Amigoe
	Bon Dia / Aruba Today
<i>Public Libraries (3)</i>	Biblioteca National Oranjestad
	Biblioteca National San Nicolas
	Arubiana Caribiana
<i>Movie Theatres (2)</i>	Caribbean Cinemas Aruba
	Cinemas Aruba
<i>Music Schools (2)</i>	Scol di Musica Rufo Wever
	Da Vinci Academy

Figure 6 Aruban Cultural and Creative Resources (2)

For more recreational resources, Aruba counts 2 different movie theatres. One of these companies has two locations offering more options for the consumers. Furthermore, on Aruba there are currently 7 different museums. Some of these are government owned and some are private museums that are open to the public. Next to this, considering performing arts on the island, there are 9 different dance schools on the island covering a wide range of dance styles. However, are only 2 schools that offer music classes to our community based by the data received from both the Chamber of Commerce of Aruba registry and the

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government. In the past, there were more facilities available, such as the Fundacion Desaroyo Educativo Comunitario (FDEC) program, but has been demolished by the previous government. Lastly, a very important aspect of community unity and engagement in cultural activities is connected to the neighborhood centers. Aruba has a total of 9 different community centers that offer different activities for all ages.

<i>Museums (7)</i>	National Archeological Musuem of Aruba
	Museum of Industry
	Community Museum San Nicolas
	Historic Museum of Aruba
	Aloë Museum
	Aruba Model Train Museum
	Etnia Nativa Gallery and Museum
<i>Dance Schools (7)</i>	Scol di Baile Diana Antionette
	Step by Step Dance Studio
	Club di Movimiento
	Kozlov Dance Academy
	Aruba Salsa
	Aruba Dance Studios
	Aruba Pachanga Studio
	Simadanza
<i>Centro di Bario (9)</i>	CB Dakota
	CB Playa Pabou
	CB Tanki Leendert
	CB Noord
	CB Ayo
	CB Santa Cruz
	CB Savaneta
	CB Brazil
	CB Lago Heights

Figure 7 Aruban Cultural and Creative Resources (3)

5.3 Economic Impact

The results presented in this section aim to provide answers to sub-question 2. The data collected on the economic aspect of developing a CCI in Aruba was very positive. The research participants indicated a total of 6 strengths, 12 weaknesses, 9 opportunities and 6 threats. In appendix A, the SWOT matrix for the economic variable is illustrated. The research participants were all aware of the economic importance of diversifying the current economic scope of the island and agreed that the time has come to realize this. Furthermore, from the economic SWOT matrix, all strengths, weaknesses, opportunities and threats were analyzed by juxtaposing them to each other. Between the economic, cultural and social variables, the economic variable was the most significant. Next to this, from the economic SWOT matrix a total of 12 strategies were created (appendix A) and these strategies are organized under four possible equations, which are ‘strength vs opportunities’, ‘threats vs strengths’, ‘opportunities vs weaknesses’ and ‘weaknesses vs threats’.

Strengths vs. Opportunities

By confronting the strengths and opportunities with each other, two strategies followed. The first confrontation for this category is between the tourism industry and the development of a cultural and creative industry on Aruba. Research participants acknowledged that the tourism industry is an economic strength for the island, and comes with many best practices and learned lessons. Aruba has invested a lot of resources in this industry and it has reaped fruits for the community of Aruba, by providing employment opportunities, economic growth and infrastructural developments. One participant stated, “it’s a strength because we are living off it already and the artistic side is also living off it, it can only get better” [E ta un strength paso nos ta bibando riba dje caba y e parti artistico ta bibando riba dje caba, it can only get better]. This indicates that the local artists are already

using the tourism industry as a stepping stone. Next to this, the development of a CCI on Aruba is an economic opportunity with the desire to diversify the local economy. Participants expressed that the CCI could provide big opportunities for the entire community of Aruba in many niche markets. The biggest difference between the tourism industry and the CCI is that the CCI contains a diverse scope of single markets, while the tourism industry is more concentrated. The development of a CCI in this case should involve using the touristic market as an advantage. While, exposing the tourist to the Aruban culture, heritage and creative community.

The second confrontation for this category is between Exprodesk / IDEA, and cultural and creative entrepreneurship. In this case, the Exprodesk and IDEA facilities provided by DEACI are economic strengths, while cultural and creative entrepreneurship is an economic opportunity for Aruba. The term IDEA in the English language stands for the Initiative for the Development of Aruba Enterprises. The general aim of IDEA is to provide extensive guidance and support to local entrepreneurs who want to start a small business, free of charge. Next to this, there is Exprodesk, which has the objective to assist local entrepreneurs in exploring exportation opportunities for their products. Both government facilities are strengths in assisting the cultural and creative entrepreneurs start a business and explore international opportunities to expand their market. A great benefit of the CCI is its multiplicity. A participant indicated that, “the easy thing is that the creative industry is diverse” [E cos mas facil ta cu creative industry ta hopi amplio]. The diverse aspect of a CCI makes it easier for entrepreneurs to invest and export. The first step is to start at IDEA and establish a small business. Once that is growing and stable, the second step would be to go to Exprodesk. The benefit for the entrepreneur is that they will receive information, guidance and training for free. With this, common challenges for first-time business owners can be

evaded. While, the benefit for the government is that there is an increase in the number of SMEs on the island, specifically in the CCI.

Threats vs. Strengths

In the category ‘threats vs strengths’ there is only one strategy that surfaced. This confrontation is between Exprodesk / IDEA and the private sector. One threat that was expressed by the participants was the lack of collaboration with the private sector both locally and internationally. The experience of some local entrepreneurs is that the economic environment is excessively competitive, and lacks collaboration and understanding. In this situation, the government can assist in bridging these gaps between local upcoming entrepreneurs and the Aruban private sector, and the international platform. These two facilities can work on making these local entrepreneurs more attractive and competent with skills, while forming partnerships for further sustainable economic growth of the island.

Opportunities vs. Weaknesses

Now, this category is the biggest one for the economic variable. By confronting economic opportunities to economic weaknesses, a total of 7 strategies emerged. The first confrontation within this category is between cultural and creative entrepreneurship, as a strength, and social enterprises, as a weakness. Cultural and creative entrepreneurship is a good opportunity to encourage more social enterprises on the island. There are several NGOs in the cultural and creative field, however, a common difference between NGOs and social enterprises are that social enterprises are financially independent. NGOs are often financially trapped by public financial crisis, which results to financial insecurities. Next to this, social enterprises are a good way of combining culture and creativity with the aim of generating profit to contribute to the economic development, as well as the social development of Aruba. The participants expressed that solving our socio-economic problems in fragmented manner

will only cost the government more money and resources. By tackling a social issue by making profit, creates a leverage on the entire development of a CCI in Aruba. Therefore, awareness could be raised to encourage this type of progress within the private sector.

The second confrontation within this category is between incubation, as an opportunity, and cost of doing business, as a weakness. One of the first remarks from the participants is that the cost of doing business on Aruba is too high. SMEs struggle to face this challenge each month, making it less attractive to start a small business. First, by introducing incubators many of the challenges entrepreneurs face can be addressed collectively. This can be done by sharing knowledge, offering guidance and mentorship, and sharing costs and resources. Second, especially for cultural and creative entrepreneurs, it would be valuable to receive this type of support and maybe collaborate with other entrepreneurs in other fields. The positive news is that the Chamber of Commerce of Aruba wants to work on entrepreneurship and ensure that these local startups survive. Lastly, a few participants highlighted that this would be a perfect project for the community of San Nicolas. This neighborhood has been considered as the cultural city of Aruba, it has been the home of most mural art installations on the island, and it has needed some economic rejuvenation, since all the challenges with the oil refinery, where production has been unstable.

The third confrontation within this category is between cultural and creative entrepreneurship, as the opportunity, and financing difficulties, as the weakness. Another frequent complaint expressed by the participants is the difficulty of receiving financial assistance on the island, specifically at the banks. The lack of a business mindset by the cultural and creative entrepreneurs, does not make it easier to approach these financial institutions. Fortunately, there are facilities such as, IDEA and Exprodesk, that are available to give guidance in attaining this business mindset and skills. However, this concern is experienced by all types of entrepreneurs, thus, it is not limited to cultural and creative

entrepreneurs only. Other forms of financing could be explored for SMEs, such as microfinancing.

The fourth confrontation within this category is between the opportunity for government regulations and the survival of SMEs as a weakness. Like previously mentioned, many startup companies have a difficulty enduring the challenges that they are confronted with. However, the government can contribute by introducing regulations that could ease the trials faced by the entrepreneurs, especially in the initial stages. One example could be to introduce a 'startup friendly' legal form that enhances the attractiveness of starting a business, and make it less risky. For cultural and creative entrepreneurs, this would be very helpful and would also stimulate more economic movement in the CCI. Consequently, it is confirmed that the government has created a budget to automatize government institutions to ensure more effective services.

The fifth confrontation within this category is between the opportunity for government regulations and the cost of recreational items as a weakness. A remarkable finding is that local made art is more expensive than imported art with an Aruba sticker on it. The cost of local art depends on the amount of time the artist puts into making the final product, the costs of the needed products to make the final art piece, and the face fierce competition products made via mass production. One participant commented, "Unless you are working with recycled things, it is very expensive. Here the materials are very expensive, therefore you can't compete" [Unless cu bo traha cu cosnan recycled, eta algo hopi caro. E materialnan kinan ta hopi caro, dus e ora ey bo no por compete]. While another participant indicated that the import tax of recreational products such as paint, coloring items, fabric etc. is relatively high at 22%. If the government wants to stimulate creative industries these import tax rates should be adjusted.

The sixth confrontation is between the opportunity of international partnerships and two weaknesses, which are the national debt of the country and the high dependency of NGOs on government funding. It is no secret that Aruba has been facing difficult financial moments, meaning the government is attempting to reduce as much costs where possible. The first victims in this case are the NGOs who for the most part depend on government subsidies for their operation. Both weaknesses could be alleviated by exploring partnership opportunities internationally. For the government, it could include other things besides monetary assistance, such as knowledge from best practices, assistance in policy making and planning etc. For the NGOs, this could be reaching for international funding for cultural and creative projects. There are many opportunities for funding internationally, but NGOs should be willing to explore these options.

The last confrontation within this category is between the opportunity of the development of a CCI on Aruba, and the weakness of diverse employment industries on Aruba. For Aruba, the highest employment rate is within the hotel industry. However, most of those jobs are low income jobs and unskilled work. One participant indicated that Aruba should invest in industries that not only generate income for the island, but encourages our community to acquire a new set of skills. Next to this, employment through the CCI could allow Aruban students and professionals who are abroad to find a job. The CCI in this case could offer employment in different niche markets, unlike the hotel industry. Giving people options means that the labor market will be inclusive of all who are seeking for employment and that want to contribute to the Aruban economy.

Weaknesses vs. Threats

In the last category of the economic variable there is only one strategy and it is between the threat of government instability and the weakness of bureaucracy. One of the threats the participants pointed out was that most government departments are unpredictable,

because the government itself is unstable. The recent change in government means change in vision and policy. If there is a change in government, in each term there is a new set of priorities and pressing issues don't get resolved. It is imperative that the bureaucracy and red tape that exists within government organizations be addressed. Especially, to reinforce what already exists by not sabotaging plans that were mitigated within opposing government, and to embrace the new for future industries.

5.4 Cultural Impact

The data collected on the cultural aspect of developing a CCI in Aruba consists of very practical strategies. The results presented in this section aim to provide answers to sub-question 2, particularly regarding the cultural development impact. The research participants indicated a total of 5 strengths, 10 weaknesses, 3 opportunities and 2 threats. In Appendix A, the SWOT matrix for cultural variable is presented. Noticeably, this SWOT matrix has a significant amount of weaknesses compared to the other quadrants. Furthermore, same as the previous variable, all strengths, weaknesses, opportunities and threats were analyzed by confronting them to each other. Between the economic, cultural and social variables, the cultural variable was at the second place. Next to this, from the cultural SWOT matrix a total of 9 strategies were created (Appendix A) and these strategies are also organized under four possible equations, which are 'strength vs opportunities', 'threats vs strengths', 'opportunities vs weaknesses' and 'weaknesses vs threats'.

Strengths vs Opportunities

In the category 'Strengths vs Opportunities' only one strategy materialized and it is between opportunity of cultural tourism, and the strength of available art workshops at Cosecha creative center in San Nicolas. The Cosecha creative center in San Nicolas hosts different art workshops for the community by local artists. One participant explained the term

cultural tourist as a type of tourists that seeks cultural enjoyment and exposure, while stating, “we have to keep focusing on quality tourism which will seek for our traditions and that is important because there are tourists that are looking for local things” [Nos mester echt keda riba e turismo di calidad cu ta bai keda busca nos tradishonan anto esey ta importante paso tin turista cu ta echt buscando cosnan local]. Tourists that are seeking more cultural engagements can visit the creative center in San Nicolas to follow workshops, meet local artists and socialize with the local community. This could increase the number of visitors of the creative center and get tourists to reach the San Nicolas neighborhood. The more visitors sign up for this experience, the more job openings local artist will receive and the more exposure the creative center will gain.

Threats vs Strengths

In the category ‘threats vs strengths’ there are a total of 4 strategies that emerged. The first confrontation in this category is between the threat of Aruba losing its cultural heritage and the strength of the cultural and creative workshops in San Nicolas. There are different crafts known in the Aruban culture, however, a lot of them are starting to disappear, such as braiding palm trees into objects, knitting, crocheting and more. By introducing workshops that expose old crafting practices, much of the Aruban craftsman heritage can be preserved.

The second confrontation in this category is between the lack of artist collaboration, the threat, and the national seal of craftsmanship, the strength. Currently, there are approximately 100 artists that have the national seal of craftsmanship. However, there are many more artists that do not have this seal. Some participants indicated that it could be because of fear, hesitation to commercialize their art or simply not having enough information. If the Cosecha and the Department of Culture Aruba (DCA) could create more awareness on this matter and explain the importance of having art registered and protected, maybe there could be a higher number of artists that attain the national seal of craftsmanship.

The third confrontation in this category is between the loss of the Aruban heritage, the threat, and yearly cultural events, the strength. Aruba has many cultural festivals that have been around for years. However, they should be preserved for the future and they should ensure the participation of the future generation. With the use of innovation, many of these festivals can be revolutionized and become more attractive for the younger generations. Culture and creativity is dynamic, thus, the innovative evolution of these festivals should be considered.

The last confrontation in this category is between ATHA representing the tourism industry, the strength, and the lack of artist collaboration, the treat. As the face of the tourism industry of Aruba, ATHA has an important role in including cultural heritage in the touristic development of the Aruban market. One participant stated, “because ATHA is pushing more for our culture and identity. If you notice their advertisements, eat local, everything is local” [Paso ATHA ta pushando mas nos cultura y nos identidad. Si bo wak nan propagandanan awo, eat local cu tur cos ta local]. ATHA could use local artist for promotion campaigns or even use local entrepreneurs within the CCI to develop promotion items. One of the complaints noted during the interviews is that many times organizations outsource these types of services and this doesn't help create support for local talent and creativity.

Opportunities vs Weaknesses

In the category ‘opportunities vs weaknesses’ of the cultural variable, there are two strategies that materialized. The first one is between support of the cultural and creative sector, the opportunity, and lack of knowledge and skills, the weakness. A repeated comment made by the participants was the lack of knowledge within the cultural and creative sector in regards to making business plans, access to financial resources, writing etc. A way to solve this on a more practical manner is by introducing funding scouts to assist NGOs in finding international opportunities. These professionals can also assist in writing letters, in creating

international partnerships and connecting NGOs to international projects. One participant stated, “And there is where we can create opportunities to create funding scouts. For example, people that are specialized in seeking funds for artists” [Anto eynan ta unda nos ta crea opportunities di crea fondsenwerfers. Dus por ehempel hende nan cu ta specialisa pa buska fondo pa artista.

The second confrontation in this category is between cultural awareness and education, the opportunity, and community participation, the weakness. Community participation is an important aspect of maintaining cultural practices alive. There is room for more cultural education and awareness in the Aruban community. Some participants expressed that sometimes they feel the community does not care about its culture, while other say that it is not that they don't care, it is that they are not taught to care and be involved. With the use of Facebook many awareness campaigns can be endorsed. This should be a collaborative action between the government and the NGOs.

Weaknesses vs Threats

In the last category of the cultural variable a total of 2 strategies were formed. The first confrontation is between the loss of cultural heritage, the threat, and the lack of a national ICH inventory. The importance of protecting cultural heritage is not only by protecting tangible artifacts, but also intangible ones. One participant stated, “I believe the most important is that if you don't protect it you lose a part of your identity, it disintegrates. But in Aruba there are identities that can be protected, both culinary, music and art” [Ami ta kere e mas importante, si bo no protehe bo ta perde un parti di bo identidad, e ta verwater. Pero na Aruba tin identidadnan cu por wordo protehi, zowel culinair, muziek, arte]. The government of Aruba should see importance in this, because by having a national ICH list, nominations can be made internationally. Aruba has a local UNESCO office and many initiatives have been made towards this list, but so far it has not been endorsed by many

actors in the cultural field. The government should take responsibility in this and should take this into account when making cultural policies.

The second confrontation is between the loss of cultural heritage, the treat, and the government not seeing the importance in culture, the weakness. This is a pity according to some participants. The feeling is that culture is always put on the back burner. The need for a national cultural policy is great. The last cultural policy is dated from 2015 and 12 priorities were identified, but since 2015 DCA has only been actively working on three of those priorities. Next to this, cultural heritage should be included in the national cultural policy and this should be supported by introducing cultural regulations in regards to ICH. One participant stated that “the laws function adequately, but regarding sanctions it is our opinion that they are too low” [e leyman ta funciona debidamente pero pa locual ta trata sancion nos ta di opinion cu e ta hopi abou]. While another expressed, “I don’t see that there are regulations in this form. There is no condition when tourists come and write their number. Tourist are not sanctioned” [Ami no ta wak cu tin regulations den forma aki. No tin niun condicion cu si turistanan bin y kras nan number den dje. Turistanan no ta haya sancion]. The goal should be to preserve as much as possible and by developing stricter rules you create more respect within the community.

5.5 Social Impact

The last variable that was explored is the social impact within the development of a potential CCI in Aruba. The results presented in this section aim to provide answers to sub-question 2, regarding the social development impact. The research participants indicated a total of 8 strengths, 7 weaknesses, 3 opportunities and 3 threats. In appendix A, the SWOT matrix for the social variable is presented. From the collective matrix of all the participants, the most frequent sub variable within the social SWOT matrix is education. All participants agreed on the importance of cultural and creative education, not only for the personal

development of the community members, but to preserve Aruba's heritage for the future generations. Furthermore, from the social SWOT matrix, all strengths, weaknesses, opportunities and threats were analyzed by juxtaposing them to each other. Between the economic, cultural and social variables, the social variable ranked on the third place after the economic and cultural variable. Next to this, from the social SWOT matrix a total of 8 strategies were created (appendix A) and they are organized under four possible equations, which are 'strength vs opportunities', 'threats vs strengths', 'opportunities vs weaknesses' and 'weaknesses vs threats'.

Strengths vs Opportunities

In the category 'strengths vs opportunities' there are 2 strategies that materialized. The first confrontation is between CKV in secondary education, as a strength, and creative majors in secondary education, as an opportunity. CKV stands for cultural knowledge and formation in the Dutch language. All secondary schools are supposed to offer CKV classes to their students. There are many students who are more interested in creative courses, instead of the more common majors. By diversifying and by giving more depth to the already established creative courses, schools could give students other options for their studies.

The second confrontation follows the first one, however, it is between the strength of the Fine Arts & Design Academy on Aruba and the opportunity of introducing cultural and creative degrees in higher education. Aruba has developed a tremendous tourism industry and this has been a positive development so far. The University of Aruba (UA) offers a bachelor degree in this field. The UA as the academic representation of higher education on Aruba is contributing continuously by providing skilled professionals. If Aruba wants to develop a CCI or any other industry, institutions such as the UA should be able to offer higher education in this field. The tourism industry, especially the hotel industry has resulted in a lot of unskilled work. The CCI could break this chain and encourage higher educated functions

for locals. Next to this, one of the participants expressed that the University of Curaçao (UoC) offers numerous bachelor programs in the creative field. The UoC has a college of music, which provides a bachelor in music and a bachelor in music education. Other bachelor programs that fall within the CCI scope are a bachelor in culture studies, telecommunications, ICT and industrial technology. The UA is a young university, but there are many opportunities for expansion. The government of Aruba, should explore options to introduce higher education programs for students who want to work within the CCI. If higher education is a long stretch, it could be possible to explore an arts faculty at the community college level. In Aruba, this would resemble the Educacion Profesional Intermedio (EPI) school, a vocational college.

Threats vs Strengths

In the category ‘threats vs strengths’ there is a total of 2 different strategies. The first confrontation is between the threat of increasing social problems in the Aruban community, and the strength of having a *Centro di Bario*, community centers, in most neighborhoods on the island. Aruba has a total of 9 different *Centro di Bario*. The array of social problems on the island have been key topics in many conversations amongst civilians and politicians. It is all over social media and has touched many people on a personal level. It is always fun to talk about positive aspects of communities, but the social challenges Aruba is facing are hard. All participants agreed that attention should be put on solving social challenges on the island. Some suggested social programs that include workshops in cooking, arts, dance, music or even sports. Many of these *Centro di Bario* used to function as safe havens for children, teenagers and adults. One participant stated, “Because they are at the center, they are not on the street, they are not alone at home, they are at a safe place” [Door cu nan ta den e centrum, nan no ta riba caya, nan no ta nan so na cas, nan ta na un safe place]. While securing our

children, these initiatives also promote cultural integration and tolerance within the community.

The second confrontation follows the first one and is between local talent, as the strength and the threat of increasing social problems in Aruba. A couple participants highlighted the aspect of talent development and the need for programs for children to engage in cultural and creative development. This can also be offered at these *Centro di Bario*. The goal should be to maximize current resources as much as possible and invest in them so they can generate economic income. Economic income occurs faster than social outcomes, and therefore many private companies don't invest in the community. By using local talent and developing them, Aruba can collectively combat social problems.

Opportunities vs Threats

In the category 'opportunities vs threats' only 1 strategy was formed. This confrontation is between the inclusion of all people as the weakness, and cultural and creative education as an opportunity. There are various ethnic and/or minority groups within the Aruban community who have a harder time integrating and participating in the society. These minority groups consist of people such as the disabled, past inmates, former addicts, teen mothers, drop out students, immigrants and so on. One participant stated, "give people the opportunity to prove themselves again" [duna hende oportunidadnan pa prueba nan mes bek], meaning that cultural and creative education could offer a second chance for a job and positive life. Second chance education could help Aruba be more inclusive of all people in society, even those who are less fortunate.

Weaknesses vs Threats

In the last category 'weaknesses vs threats' within the social variable there are 2 different strategies that materialized. The first confrontation is between the threat of increasing

social problems on the island, and the exclusion of culture in social policy, as a weakness. Some participants expressed that most social policies in Aruba lack the cultural aspect for civic development. There are increasing numbers of migrants on the island, resulting in a cultural soup. The use of culture can be a great value for solving social problems and for creating unity. In the end, culture explains why certain people behave the way they do and it could help build new strategies to decrease these issues, which weakens the opportunity for the Aruban society to overcome barriers hindering positive developments.

The last strategy for this category is between the inconsistency of cultural education in secondary schools, as a weakness, and the lack of cooperation from schools and teachers, as a threat. All students in secondary education receive cultural and creative classes that consist out of dance, music, theatre and art. However, not all schools have the equal opportunity to give these classes. In some cases, schools may not have an art teacher on the team. Also, some schools may not have the material to teach art. It is hard to give music classes without instruments, dance classes without the adequate space for an entire class, or even art classes without paint brushes or paper. This creates a demotivating circumstance for schools and creates unequal opportunity for all students in Aruba to receive adequate cultural and creative education. The little cultural and creative education that is provided should be optimized, before any other advancements is hoped for.

5.6 Key Stakeholders

The vision of developing a CCI in Aruba could be successful through a collaboration between different stakeholders. During the interviews the most recognized stakeholder was the government. The responsibility of the government in steering the local economy is critical. All participants agreed that the role of the government is to facilitate processes, write policies and create frameworks. In any situation that the government wants to expand and diversify the economy, it is crucial that the government understands its role and does not

impede the developments from materializing. To many times the experience has been that the government wants to push, but ends up retracting, making it difficult for things to run smoothly. One participant stated, “actually, the governments task is to facilitate, the role of execution is the private sector. What do you need to make it happen? There it’s about policy and legislation, and not that you are going to execute” [Eigenlijk gobierno su tarea ta pa facilitate, e rol di execution ta e private sector. What do you need to make it happen? Eynan ta policy y legislacion. Y no cu abo ta bay voer uit]. This responsibility for executing cultural projects may deplete scarce resources that are needed for economic development. The results in all three SWOT matrixes indicate that the government can improve in facilitating and guiding the economy. The three SWOT matrixes show that the government could work on;

- improving regulations, such as more attractive legal forms for entrepreneurs, tax incentives for entrepreneurs (local vs imported art) and decreasing the import tax on recreational items.
- refining legislation, such as more attractive labor laws, more updated copyright laws, more stricter laws to protect Aruba’s cultural heritage.
- reducing the bureaucracy, also known as the infamous red tape.

Currently, the economy is stuck and can’t move forward, thus with the introduction of any new industry, it will only create more stress on the already challenging situation. One participant indicated that, unless the government does not start working on diminishing these bottlenecks, the private sector will have a difficult time fulfilling their role as economic drivers. However, the government is making an attempt at bettering government institutions by digitalizing many of its services. One participant confirmed that the government has budgeted funds towards e-governance, hoping that this could alleviate the situation. As for the drivers of the economy, the private sector, the results in the SWOT analysis show that the private sector:

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- is slow to adapt and adopt new principles towards innovation.
- consists primordially out of SMEs, however, many don't last more than 2/3 years.

The statements made by the participants indicate that entrepreneurs many times miss the mark and let business opportunities pass by. As economic drivers, entrepreneurs should look outside the box and introduce new ways of doing business. Next to this, looking at the non-governmental agencies and civil society, both are dependent on the government support. As illustrated in the three SWOT matrixes,

- Collaboration between NGOs seem to be difficult.
- NGOs lack of international partnerships.
- NGOs experience limited financial and management expertise, leading to the high dependency on the government.
- Lack of community support.

Even though NGOs experience some difficulties, their role is to promote socio-economic development and advocate on behalf of the community to the remaining stakeholders. A participant stated, “generally organizations could use strategies to achieve a social goal” [generally organisacionnan lo por uza strategia pa logra un sociale doelstelling] and “as an NGO you can use creative tools to create an income flow” [como un NGO bo por use creative tools pa crea un income flow]. NGOs are focusing on the social aspect of their work, forgetting the economic contribution they can have in the community. Next to this, according to the participants, in the sphere of CCI, especially for culture, the community is the most important stakeholder. One participant stated, “one thing is important within culture, if you don't involve your community, there is no culture. Community is the most important stakeholder when it comes to culture” [Un cos ta importante den cultura. Si bo no involvi bo comunidad, no tin cultura. Comunidad ta e stakeholder mas importante ora ta bin a cultura.].

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Culture is created, expressed and enriched by the people who identify with it. Overall, the results are that all key stakeholders could perform their role better and should understand each other's roles better. In the end, none can operate without the other and "we will have to use creativity to solve current challenges" [Nos lo tin cu bay usa creatividad pa soluciona e problemanan cu nos tin actual].

6. Discussion

The results of this study are proven to be very extensive and multilateral. However, these findings are consistent with previous research discussed in the literature review. The main research question of this study is: How can culture & creative industries play a role as a potentially new economic pillar for the sustainable development of the local economy and community of Aruba? Based on previous literature, the development of a CCI, especially for a small island state such as Aruba could be an alternative one. Nevertheless, for the structure purposes of this chapter, the 3 sub questions will be discussed and answered first, followed by the main research question.

Cultural and creative resources

Sub Research Question 1	<i>What are the cultural and creative resources that construct the Aruban CCI which are relevant and realistic for development and implementation of a CCI on Aruba?</i>
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The presented cultural and creative resources (Figures 5, 6 and 7) of Aruba vary in different elements. In the literature review, the first point made was that cultural and creative resources can be human, natural, social, economic or something of created nature. The first intention of his research was to identify the number of creative businesses, the workforce, number of heritage sites and the list of intangible cultural heritage elements. However, due to the lack of a definition of the Aruban CCI, government organizations and remaining non-governmental organizations could not provide data of several of these resources. A rough indication of the creative business is provided, but this should be done more precisely. What is interesting is the amount of businesses that closed. In Figure 5 you can clearly see that a total of 1555 (378+503+674) companies were registered at the Chamber of Commerce of Aruba, and currently only 608 (140+157+311) are in existence. Meaning that a total of 947

business related to the cultural or creative sector don't exist anymore. There are many possible reasons for this, however, it is surprising that it dropped so much. Next to this, it is astounding that only 36 Aruban heritage sites are protected while 350 sites have been renovated. It is crucial that these types of resources are protected, promoted and used, considering their added value.

Besides that, what was interesting is that Aruba does not have a cultural and creative resource inventory, like other research suggest to have. This creates a lack of in depth understanding and complete overview of all resources available for the development of a CCI in Aruba. Like explained in the literature review, having this inventory will be necessary whenever Aruba does decide to introduce a CCI. Overall, the presented resources are relevant for the development and implementation of a CCI in Aruba, seeing that these resemble the definition of cultural and creative resources. However, the realistic aspect of these resources can only be identified once an Aruban CCI definition is presented and acknowledged by all stakeholders involved.

Development impact of a CCI

Sub Research Question 2

What is the possible impact of CCI on development on Aruba?

a. How can CCI impact the economic development of Aruba?

b. How can CCI impact the cultural development of Aruba?

c. How can CCI impact the social development of Aruba?

The results of this research have developed a total of 28 strategies between the economic, cultural and social impact variables. Almost half of these strategies fall under the economic impact variable. The results were very diverse in the sense that different topics were discussed, hence the amount of strategies. One important aspect within this variable is that a CCI provides higher quality jobs and an economic alternative. It is to change to a

sustainable balanced economy geared towards financial benefits, but also keeping the limits of our natural resources and environment in mind. One of the strategies under the ‘opportunities vs weaknesses’ category highlights the fact that CCI bring higher skilled job to the Aruban labor market. The results indicate that the hotel industry, the largest Aruban workforce sector, offer the lowest paid salaries and employ the less skilled group. These findings are consistent with the statements made by the United Nations, in the sense that by developing a CCI in Aruba, higher quality jobs could be available. As Figure 8 illustrates, another aspect within the economic impact variable is entrepreneurship. So much has been said on entrepreneurship including the struggles entrepreneurs are facing in accessing finance and having the right skill set. However, it is surprising that local entrepreneurs have not been tapping into economic opportunities that stem from innovative technologies on the island. Like expressed in the previous chapter, local entrepreneurs have not used innovative strategies to solve challenges they are facing. This contradicts the notion that entrepreneurs automatically are innovative problem solvers.



Figure 8 Development Impact of a CCI – Aruban context

Next to this, when contextualizing the results with the cultural impact variable and the literature, there seems to be some apparent contradiction. The literature states that people need culture, because it is what they identify with and because they are proud to live their culture. The results time again portraits that community participation is very low. The

participants argued that this is because the Aruban community is not taught to appreciate their culture, however, this contradicts literature, when it says that people have this automatic intense identification with their culture. Furthermore, the results indicate that the Aruban cultural heritage is not where it is desired to be. Besides the community not recognizing its importance, there are not enough regulations that secure the preservation of the Aruban heritage. The literature seemed to be too optimistic in these areas, however, having a CCI in Aruba could have a positive effect on the community in regards to its cultural development.

Lastly, for the social impact variable, the literature claims that multi-cultural societies, such as Aruba, have a better chance of developing pride, personal development, inclusion of minorities etc. However, just like the saying goes ‘too much of a good thing is bad’, the results show that some participants feel that even though Aruba’s multicultural element is positive, it drives people to stick to their own culture. The added value creolization process within the Aruban community has not been recognized or used as an instrument for nation building and to capitalize on hidden talent and potential. Resulting in a synergy of culture that has yet to be identified as a relatively young nation. However, the CCI is an inclusive industry, meaning that it could show appreciation for diversity and requires acceptance of the creolization process of rejuvenation, or in other terms “rejuvenation”. A surprising factor within this variable was the excessive amount of recognition for cultural and creative education. Almost half of the strategies had to do with education. Besides creating local opportunities for students to study cultural and creative subjects, the participants highlighted the fact that cultural and creative education is necessary for the personal development of children, thus the findings are consistent with the literature.

Overall, the development impact of a CCI in Aruba includes the 10 points illustrated in Figure 8. Even though there are some slight differences between the results and the literature, for the most part, the results show that a CCI in Aruba could bring tremendous new

opportunities both in the socio-economic development as for the cultural development of the country.

Key stakeholder roles

Sub Research Question 3 | *What is the role of each stakeholder and how can they contribute to the development of a CCI in Aruba?*

Looking at the results, there are some misalignments regarding the contribution of each stakeholder. What has been learned from the literature review, is that the government has 3 different roles; 1. facilitator, 2. provider of regulations, and 3. owner of most cultural and creative resources. The results show that participants immediately identified role number 1 and number 2. Without hesitation, all participants identified that the governments have not been fulfilling their role at their best capacity. The positive side is that the current government is moving towards e-governance, however, the question remains on how long it will take for this to be completed. Many times, these aspects are overlooked and create false hope within the community. The third role that is important according to the United Nations, is ownership. The results indicate a high dependency on the government from many NGOs. These NGOs are within the cultural and creative sector. However, the government owns most of these resources. So, the responsibility of the government is relevant. In all retrospect, the government has enough work in front of them, but by making the right decisions, all key stakeholders could start seeing progress.

Now, when it comes to the private sector literature indicates that this sector is the economic driver within the equation. This is through starting new businesses, creating employment and contributing to further development. It is interesting that there were not as much input from the participants on the role of the private sector compared to the government. The main issue for most participants is the fact that the private sector is slow to

adapt or adopt new strategies. Even though the bureaucracy has failed the private sector in expanding the economic growth of Aruba, the private sector has also not assumed a forerunners role or taken initiatives to steer the development in the direction of a new economic pillar. and solve challenges that they might have influence on, such as personal competence and knowledge.

Finally, between the NGOs and the community, a lot of emphasis was made on the contribution of the community to its culture. Claims indicating that the community does not see culture as important, or that the community doesn't support local artists, or that the community participation at events is low were all visible in the SWOT matrix. The community is an important stakeholder, because ultimately they carry the economy. It is a bit disappointing to learn that the community has been a less cooperative stakeholder. Next to this, the NGOs have proven to be less independent like the literature suggests. Same as the private sector, NGOs should look outside and see what other opportunities are available to take, instead of waiting for these to fall out of thin air. The study appears to support the argument for a change in approach, a change in mindset, and a change in priorities between these stakeholders. Overall, each on its own can contribute to the development of a CCI in Aruba, but it will take cooperation between stakeholders, the ability to renegotiate new roles, and courage to implement innovative ideas to successfully bring Aruba to the next level.

6.1 Conclusion

Main Research Question

How can culture & creative industries play a role as a potentially new economic pillar for the sustainable development of the local economy and community of Aruba?

The diversification of the Aruban economy by developing a cultural and creative industry creates conversations on topics such as employment, sustainable heritage preservation and social cohesion. This research has focused on exploring the development impact, both socio-economic and cultural a CCI could have on the Aruban economy and community. In order to do this, 16 interviews were conducted by using the SWOT analysis method. From the collected data and analysis, the result indicates that;

- Aruba does have relevant cultural and creative resources available for the development of the CCI, however, it is not guaranteed that these are realistic to realize a CCI-oriented economy. Aruba has been successful in developing a tourism industry, thus, diversifying into other economies is necessary and possible. This could be facilitated, with the concrete definition of the Aruban CCI and a mapping of a resource inventory.
- The CCI could have tremendous impacts on the sustainable development of the Aruban economy and community. First, the economic impact includes cultural tourism opportunities, increase in entrepreneurship, increase in export opportunities and an increase in diverse employment prospects. Second, the cultural impact includes cultural heritage, increased community participation and cultural awareness. Lastly, the social impact includes opportunities for cultural and creative education, social inclusion and an opportunity to combat social challenges in the Aruban community.
- The 3 key stakeholders in developing a CCI in Aruba include the government, the private sector, and the non-government institutes and civil society. Currently, the government could do more to facilitate processes for the private sector to drive economic growth in a new direction. The private sector could do more to strengthen their ground. Their contribution is in the development and expansion of the economic

value chain of a CCI by enabling more entrepreneurship, which will provide more inclusive employment opportunities within the community and will provide more income for Aruba. These opportunities may bring more job satisfaction to employees than in other sectors, such as the tourism sector.

Overall, the development of a CCI in Aruba could for the first time create cohesiveness in the socio-economic development of the island based on the genuine acceptance of a new cultural identity that is inclusive. The CCI could initiate more understanding of the need for a cultural rejuvenation considering Aruba's multicultural context. It would be the first industry to generate income, while tackling social challenges through the Aruban economy. Both economic, cultural and social development initiatives cannot afford to be put aside, but certain measures should be considered. Like explained throughout the paper, Aruba has some financial and social dilemmas to sort out, and by introducing an industry such as the CCI, Aruba can be sure to attain positive sustainable development for the entire community, leaving no one behind. In the end, this study has proven that culture and creativity should be at the heart of the Aruban sustainable development.

6.2 Recommendations for Practice and Research

The results of this study and the research limitation pose different recommendations for practice and research. Based on the results presented in chapter 5 and the discussions in chapter 6, the following recommendations are presented for practice and implementation of a CCI in Aruba;

1. Define the Aruban CCI with the involvement of all stakeholders.
2. Complete a cultural and creative resource inventory map.
3. Identify the vision for the CCI of Aruba and create a policy with the involvement of all stakeholders.

4. Government should facilitate business processes by introducing and/or updating laws and regulations. These include new legal frames for entrepreneurs, new import tax rates on recreational items, more flexible and inclusive labor laws, and more concise laws for preserving Aruba's cultural heritage.
5. Monitor progress and adjust policy to ensure cohesive and smooth transitions within the implementation phases of a CCI.

The first dilemma within this research was the lack of a definition for the Aruban CCI. This should be considered as primordial. Based on the suggested Aruban CCI definition (Appendix A), Aruba should consider incorporating sectors such as visual arts, performing arts, museums/monuments, library/archives, newspaper / magazines, gastronomy, digital media and books. Following, a comprehensive cultural and resource inventory should be completed before any decisions are made. It is highly recommended not to skip this step, seeing that it provides in-depth overview of what Aruba already has developed as resources. The process to do this, should be inclusive and participatory to promote collaboration, unity and awareness of the power of a CCI to transform the cultural identity of the nation to one that represents all who consider themselves Aruban. After this, the government can identify their vision and plan how they see the Aruban CCI. Thorough policies should follow from this which include clear execution steps for all key stakeholders. Lastly, a monitoring step is recommended for evaluation of the progress. This offers enough space to adjust cultural and creative policies in a realistic and transparent manner, and provides an opportunity for all stakeholders to assess their performance. These policies require cooperation from the entire government body, the private sector, and the cultural and creative NGOs on Aruba.

Next to this, future research into specific niche markets within the CCI might be useful in order to focus on specific contributions and impacts. Some research has been done within the music industry, digital media industry and the food industry, however, much more

could be done. Based on the limitation of statistical data on the Aruban CCI during this research, it is also recommended to perform quantitative research to back up the presented strategies with the economic, cultural and social impact of a CCI.

6.3 Research Limitations

This research has focused on exploring the development impact a CCI could have on the Aruban economy and community. However, like most research experiences, there is always something that could have gone better. The first research limitation was the period in which this research was conducted. This research began in September 2018, during the electoral month. Between September 2018 and November 2018, a change in government took place, meaning that general economic, cultural and social visions were inevitable to change. Fortunately, the current government of Aruba does recognize CCI as a potential economic industry, reaffirming the relevance of this study. During the data collection period, it became clear that currently there is no policies in place, because the government is still new. Therefore, most revised policies were from the previous government.

Furthermore, another challenge during this research was the lack of available and reliable data. Many institutions were approached with specific requests for data and/or statistics that provide better understanding of the current situation. However, this resulted being more difficult than anticipated. The collaboration between institutions were limited, resulting in different statistical outcomes. Also, insight might differ based on the experience of each individual role and institutional interest. Lastly, the data collection period could have been longer, but due to personal deadlines this was not possible. This study only addresses the possible impact based of experiences and opinions of 16 different participants. A total of 20 prospective participants were approached to participate, however, seeing the fast pace of the data collection period, some prospective participants were not available.

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8. Appendices

A Tables

- 1 CCI definition overview
- 2 Economic SWOT
- 3 Cultural SWOT
- 4 Social SWOT
- 5 Economic Strategies Scheme
- 6 Cultural Strategies Scheme
- 7 Social Strategies Scheme

B List of Participants

C Letter to Participants

D Consent Form

E Research Instrument

Appendix A Tables

Table 1 CCI definition Overview

	Advertising	Architecture	Books	Arts & Crafts	Design	Digital Media	Gaming	Fashion	Film	Gastronomy	Library / Archives	Music	Museums / Monuments	Newspaper / Magazines	Performing Arts	Photography	Publishing	Software	Radio	TV	Visual Arts	
Australia			X	X	X			X	X	X	X	X	X	X	X		X	X				X
Amsterdam	X				X	X	X	X	X			X			X			X	X	X		
Aruba	X	X		X	X			X	X			X				X	X	X			X	
Creative Cities Network			X		X	X			X	X		X		X								
Ernst & Young	X	X	X				X		X			x		X	X				X	X	X	X
Germany	X	X			X	X			X			X			X		X	X	X	X	X	X
Singapore	X	X		X	X			X	X						X	X	X	X	X	X	X	X
United Kingdom	X	X		X	X		X	X	X			X			X		X	X	X	X	X	
UNESCO	X	X	X	X	X	X	X	X	X		X	X	X	X	X	X	X	X	X	X	X	X
UNCTAD	X	X	X	X	X	X	X	X	X		X	X	X	X	X	X	X	X	X	X	X	X

Table 2 Economic SWOT

Economic SWOT

INTERNAL FACTORS			
STRENGTHS (+)		WEAKNESSES (-)	
1	Tourism Industry	1	Social Enterprises not common
2	Free Economic Environment	2	Cost of doing business is high
3	Exprodesk (DEACI) - Support Export Potential CCI through workshops	3	SMEs do not last beyond 2/3 years
4	Idea (DEACI) - Support local entrepreneurship	4	Financing through banks difficult
5	Art market available for craftsmen/women end of the month	5	Entrepreneurs too slow to adapt/adopt
6	Subsidie verordening	6	Arubans don't buy art
7		7	Recreational products too expensive
8		8	NGOs too dependent on government funding
9		9	Culture not involved in economic planning/mindset
10		10	Culture not included in economic policy
11		11	Bureaucracy
12		12	National Debt

EXTERNAL FACTORS			
OPPORTUNITIES (+)		THREATS (-)	
1	Development of a CCI	1	Product originality
2	Future investments: International Art collecting Business, Gastronomy, Ferry SN, Agriculture	2	Technology (future of jobs, zwartewerkers)
3	Incubation initiative for CCI	3	Brain Drain
4	International Partnerships	4	Too small economy / population
5	Cultural and Creative Entrepreneurship	5	No collaboration from the private sector
6	Need for R&D	6	Government instability and achterstand e-governance/ e-commerce
7	Government Regulations: New legal forms for entrepreneurs, Tax Incentives, Local vs. imported	7	
8	Legislation change: Labor laws revised, Copyright laws updated	8	
9	More employability	9	
10		10	

Table 3 Cultural SWOT

Cultural SWOT

INTERNAL FACTORS			
STRENGTHS (+)		WEAKNESSES (-)	
1	ATHA pushing for cultural heritage and identity	1	Most crafts sold are not locally made
2	Aruba rich in culture (San Nicolas)	2	No ICH inventory list or listed on UNESCO heritage list
3	National seal of craftsmanship	3	Community Participation: Museums are not visited a lot by Aruban population, Inconsistency engagement
4	Cultural and Creative workshops in San Nicolas	4	Cultural Development not diverse: No diversity of Museums / Galleries, only Aruban culture is developed by government
5	Cultural events yearly	5	Lack of collaboration between NGOs and GOs (competition/money) in cultural sector
6		6	Cultural sector lack knowledge of entrepreneurial scene
7		7	Volunteers vs Full time workers
8		8	No national policy for culture
9		9	Inconsistency of cultural activities
10		10	Not seen as important by government

EXTERNAL FACTORS			
OPPORTUNITIES (+)		THREATS (-)	
1	Cultural Tourism	1	Loss of cultural practices and heritage
2	Support Cultural Entrepreneurs	2	No involvement or cooperation of artists (they don't want to commercialize their art)
3	Cultural and Creative Awareness / Education	3	
4		4	
5		5	
6		6	

Table 4 Social SWOT

Social SWOT

INTERNAL FACTORS			
STRENGTHS (+)		WEAKNESSES (-)	
1	Multiculturalism	1	Inclusion of cultural development of other cultures
2	Multilingualism	2	Inclusion of all people (disabled, minorities, elderly etc)
3	Talented and creative community	3	Cultural knowledge and appreciation in community
4	Centro di Bario	4	General Cultural Education on all levels (not only historic education of Aruba)
5	Fine Arts and Design Academy on Aruba	5	Inconsistency in cultural education in secondary schools
6	CKV in secondary education	6	Culture not included in social policy
7	Programs (NGO/GO) available for further development (dance schools, music schools, acting schools)	7	Increase migration
8	Festivals (cultural, international artists)	8	
9		9	
10		10	

EXTERNAL FACTORS			
OPPORTUNITIES (+)		THREATS (-)	
1	Cultural and Creative majors in secondary education	1	No cooperation of schools/teachers due to not seeing culture as a priority
2	Cultural and Creative degrees in higher education	2	Financial situation of Aruba
3	Cultural and Creative Education and Awareness	3	Social Problems: educational drop outs, crime/violence, community conflicts etc.
4		4	
5		5	
6		6	
7		7	
8		8	
9		9	
10		10	

DEVELOPMENT IMPACT CREATIVE INDUSTRY ARUBA

Table 5 Economic Strategies Scheme

	OPPORTUNITIES (+)	THREATS (-)
	1. Develop a Cultural and Creative Industry	1. Government instability
	2. Cultural and Creative Entrepreneurship	2. No collaboration private sector
	3. Government Regulations	
	4. Legislation change	
	5. International Partnerships	
STRENGTHS (+)	STRENGTHS (+) / OPPORTUNITIES (+) STRATEGY	THREATS (-) / STRENGTHS (+) STRATEGY
1. Tourism Industry	Cultural Tourism (Tourism + Culture + Community)	Exprodesk / IDEA (government) should ensure collaboration with private sector
2. Exprodesk / IDEA (DEACI)	Cultural and Creative Business & Export	
WEAKNESSES (-)	OPPORTUNITIES (+) / WEAKNESSES (-) STRATEGY	WEAKNESSES (-) / THREATS (-) STRATEGY
1. Financing (banks) difficult	Awareness and support for more businesses that have social contribution	Redtape and government should decrease through innovation
2. Social Enterprises not common	Incubators that provide support to creative businesses	
3. National Debt	Look for other ways of financing (f.e micro financing) for creative businesses	
4. High dependency NGOs on government funding	Introduce government regulations and incentives to support creative businesses	
5. SMEs do not last beyond 2/3 year	Introduce government regulations on recreational items	
6. Cost of doing business high	Seek international funding	
7. Bureaucracy	Build for international partnerships for support	
8. Diverse Employment Industries	Diverse employment in CCI	

Table 6 Cultural Strategies Scheme

	OPPORTUNITIES (+)	THREATS (-)
	1. Cultural Tourism	1. Loss of cultural heritage
	2. Support Cultural and Creative Sector	2. No collaboration of artist (no commercialization of art)
	3. Cultural awareness and education	
STRENGTHS (+)	STRENGTHS (+) / OPPORTUNITIES (+) STRATEGY	THREATS (-) / STRENGTHS (+) STRATEGY
1. Cultural and creative workshops in San Nicolas	Involve tourists in workshop activities in San Nicolas	Introduce old crafts back into workshop programs
2. National seat of craftsmanship		Give artist more info and convince that their contribution is crucial
3. Cultural events yearly		Use innovation to preserve cultural heritage in the present for the future
4. ATHA (use of culture for tourism)		Use local artists to promote the Aruban culture
5. Art workshops in San Nicolas		
WEAKNESSES (-)	OPPORTUNITIES (+) / WEAKNESSES (-) STRATEGY	WEAKNESSES (-) / THREATS (-) STRATEGY
1. No ICH inventory / nomination	Introduce fondsenwervers for cultural and creative sector	Work on having a national ICH inventory
2. Cultural sector lack knowledge of entrepreneurial scene	Use innovation to increase community participation	Government has responsibility in preserving Aruba's heritage by updating laws and regulations
3. Community Participation		
4. Culture not seen as important by the government		

DEVELOPMENT IMPACT CREATIVE INDUSTRY ARUBA

Table 7 Social Strategies Scheme

	OPPORTUNITIES (+)	THREATS (-)
	1. Cultural and Creative Education	1. Increase social problems: addiction, crime/violence, educational drop outs, mental illness
	2. Cultural and Creative majors in secondary education	2. Financial situation of Aruba
	3. Cultural and Creative degrees in higher education	3. No cooperation of schools/teachers due to not seeing culture as a priority
STRENGTHS (+)	STRENGTHS (+) / OPPORTUNITIES (+) STRATEGY	THREATS (-) / STRENGTHS (+) STRATEGY
1. Centro di Bario	Include cultural and creative subject besides CKV in the curriculum to offer other opportunities	Use Centro di Bario's as a center as creative hubs and to solve social challenges in communities
2. CKV in secondary education	Reinforce the Fine arts and Design Academy of Aruba and develop bachelor opportunities on the island	Community incubator sessions - use local talent and creativity to come up with innovative solutions for further development (without too much monetary investment)
3. Fine Arts and Design Academy on Aruba		
4. Talented and creative community		
WEAKNESSES (-)	OPPORTUNITIES (+) / WEAKNESSES (-) STRATEGY	WEAKNESSES (-) / THREATS (-) STRATEGY
1. Inclusion of all people	Second Chance Education (teenage mothers, former prisoners, school drop outs)	Include the aspect of culture in the national social policy to decrease these challenges
2. Inclusion of other cultures in the cultural development on Aruba		Make culture and creativity a priority in the educational system and reduce inconsistency
3. Culture is not included in social policy		
4. Inconsistency in cultural education in secondary schools		

Appendix B Research Participants

Union di Organisacionnan Cultural Arubano (UNOCA)

Director

March 22nd 2018

Department of Culture of Aruba (DCA)

Policy Advisor

March 29th 2018

Department of Economic Affairs, Commerce & Industry of Aruba (DEACI)

Foreign Economic Relations and Business Development

Policy Advisor

April 10th 2018

Cosecha

Managing Director

April 18th 2018

Government of Aruba

Chief of Innovation

April 25th 2018

Centro pa Desaroyo Aruba (CEDE)

Managing Director

April 26th 2018

Aruba Trade & Industry Association (ATIA)

Director

May 2nd 2018

Fundacion Museo Aruba (FMA)

Managing Director

May 3rd 2018

Creative Worker

Photographer & Videographer

May 3rd 2018

Bureau Intellectuele Eigendommen (BIE)

May 8th 2018

Creative Worker

Writer, Actress & Producer

May 14th 2018

Directie Arbeid en Onderzoek (DAO)

Bureau Labor Market Research

Department Manager

May 16th 2018

UNESCO Aruba

Secretary General

May 19th 2018

Parliament of Aruba

Parliament Member - Chairman

Commission Science, Innovation, Energy and Sustainable Development

Commission Finances en Government Organization

May 20th 2018

Creative Worker

Singer, Philanthropist & Entrepreneur

May 21st 2018

Monuments Fund Aruba (MFA)

Education, PR and Marketing Officer

May 21st 2018

Appendix C Letter to Participants



15 March 2018

Thaïs G. Franken
University of Aruba
J. Irausquinplein 4
Oranjestad, Aruba

X
X
X
Oranjestad, Aruba

Subject: Request interview meeting

Dear Sir or Madam,

Let me start by introducing myself. My name is Thaïs Franken, and I am a senior student at the *Organization, Governance & Management* bachelor program at the University of Aruba. As a senior student, I reached the final stage to initiate my thesis journey.

Currently, Aruba has been working on sustainable development of its economy and community for some years now. Many advancements have been made in projects related to green energy, infrastructure and ecological initiatives. However, culture and creative industries (CCI) is still an underdeveloped sector in Aruba. Culture and creativity have great influence in sustainable urban development with significant impact on the enhancement of a country's quality of life, diversification of its economy and contribution to concepts like; social inclusion and cultural diversity.

The central research objective is to investigate the potential impact of CCIs as a new economic pillar for Aruba. Next to this, it is to explore new innovative economic possibilities for Aruba within the creative industry. Lastly, it is also an objective to find out how cultural governance can enhance policy making for the creative industry.

I would like to interview you in person and hope that you are available. I have a couple of questions to ask and I will probably take 60 minutes of your time. I appreciate your cooperation and hope to coordinate a time and place to meet.

Please do not hesitate to approach me with any other questions. Below there is more contact information if this is needed. Thank you so much and I am looking forward to meeting with you.

Sincerely yours,

Thaïs G. Franken
Researcher
University of Aruba
thais.franken@student.ua.aw
Tel: 5607794

Appendix D Consent Form



Research Consent Form

Research Title:

Putting Culture and Creativity in the heart of the Aruban Sustainable Development: A Constructed Analysis of the Possible Economic, Cultural and Social Impact of a Creative Industry.

Introduction and Objective

My name is Thaïs Franken. I am a senior student of the Faculty of Arts & Science at the University of Aruba, working with my thesis supervisor, Dr. Luc Alofs in the Department of Organization, Governance & Management. I would like to ask you for your consent in taking part of my research thesis. The objective of this research is to explore the possible economic, cultural and social impact of a creative industry in Aruba.

Procedures

If you agree to participate in my research, I will conduct an interview with you at the time and language of your choice. The interview will involve a conversation relating to the following variables; economic development, cultural development, social development and cultural governance. During the interview the researcher will guide you in filling in a SWOT matrix. With the use of a topic list you will give your input and this will be noted.

With your permission, I will audiotape and take notes during the interview. The recording is to accurately record the information you provide, and will be used for analysis purposes only. If you agree to being audiotaped but feel uncomfortable at any time during the interview, I can turn off the recorder at your request. I expect to conduct only one interview, however if clarification is need you will be contacted by mail or phone,

Confidentiality

Your research data will be handled as confidentially as possible. If results of this study are published or presented, individual names or other identifiable information will not be used.

Rights

Participation in this research is completely voluntary. You are free to decline to take part in the research at any time. You can decline to answer any questions and can stop the recording. There will be no penalty to you in case such cases presents itself.

Questions

If you have any questions about this research, please feel free to contact me at T: 560-7794 or E: thais.franken@student.ua.aw

If you have any questions about your rights or treatment as a research participant in this research, please contact the Thesis Supervisor of the Department of Organization, Governance & Management at the University of Aruba, Dr. Luc Alofs at E: luc.alofs@ua.aw



Consent Participant

1. I agree to be interviewed for the purposes of the research named above.
2. The purpose and nature of the interview has been explained to me, and I have read the research and/or information as provided by the researcher.
3. I agree that the interview may be electronically recorded.
4. Any questions that I asked about the purpose and nature of the interview and assignment have been answered to my satisfaction.

Name of interviewee _____

Signature of interviewee _____

Date _____

Agreement Researcher

I have explained the project and the implications of being interviewed to the interviewee and I believe that the consent is informed and that he/she understands the implications of participation.

Name of interviewer _____

Signature of interviewer _____

Date _____

Appendix E Research Information Flyer



University of Aruba
Faculty of Arts & Science

Invitation to Participate in Research

Putting Culture and Creativity in the Heart of the Aruban Sustainable Development

Researcher



Ms. Thais G. Franken

Research Topic

Creative Industries

Institution

University of Aruba
Organization, Governance &
Management (OGM)
Faculty of Arts & Science
(FAS)

Contact

E: thais.franken@student.ua.aw

T: +297 5607794 / 5822320

The vision for Aruba is to build a third economic pillar. A knowledge based economy, through one of the top four sectors; creative industries. This may possibly be the next opportunity for Aruba to increase economic diversification, stability, cultural preservation and social development.

The need for this diversification is crucial, acknowledging the fact that Aruba is economically highly dependent on tourism. The opportunity for a creative industry in Aruba is new and should not be neglected, but instead encouraged and monitored.

This research has importance, because it will contribute with in depth insight and academic data of the possible economic, cultural and social impacts of a cultural & creative industry on Aruba.

Research Objectives

This research has a couple of objectives aimed at the goal of identifying the economic, cultural and social impact of a creative industry, which are;

1. Investigate the potential impact of a CCI as a new economic pillar for Aruba through economic, cultural and social lenses
2. Explore new innovative resources for Aruba within the creative industry
3. Contribute to the sustainable development of Aruba and academic research with the use of the Sustainable Development Goals Framework of the UN

Research Methodology

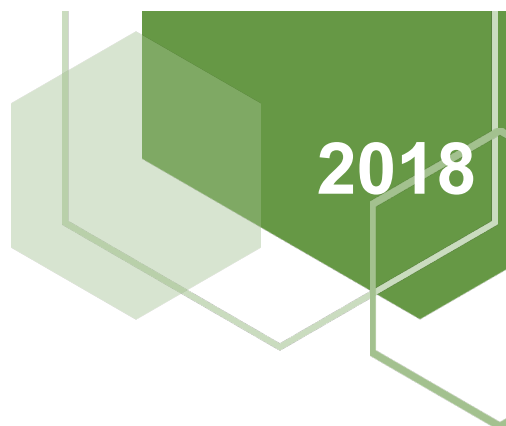
This research will be conducted in qualitative form. Semi-structured interviews will be the method of data collection with the use of the SWOT matrix. With this data, a confrontation matrix is used for analysis and will enable further results and conclusions.

Research Variables

The research domains used within this research will be economic development, social development, cultural development with support of the government sector. Within each domain I will be focusing on a variable. These variables are employment, social cohesion and cultural heritage sustainability.

If you wish to participate in this research, contact me to arrange a meeting. All responses are appreciated. Thank you in advance for your cooperation.

Appendix F Research Instrument



Cultural & Creative Industry Research

Interview Booklet

This Interview booklet is created as a research tool for the research “Putting Culture and Creativity in the heart of the Aruban Sustainable Development: A Constructed Analysis of the Possible Economic, Cultural and Social Impact of a Creative Industry”. This research is conducted by Thaïs G. Franken, Senior Organization, Governance & Management (OGM) Student at the University of Aruba.



Introduction

The vision for Aruba is to build a third economic pillar for Aruba. A knowledge based economy, through one of the top four sector; creative industries. This may possibly be the next opportunity for Aruba to increase economic diversification, stability, cultural preservation and social development.

The need for this diversification is crucial, acknowledging the fact that Aruba is economically highly dependent on tourism. The opportunity for a creative industry in Aruba is new and should not be neglected, but instead encouraged and monitored.

Research Relevance

This research has importance, because it will contribute with in depth insight and academic data of the possible economic, cultural and social impacts of a creative industry on Aruba.

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This research has a couple of objectives aimed at the goal of identifying the economic, cultural and social impact of a creative industry, which are;

1. Investigate the potential impact of CCI as a new economic pillar for Aruba.
2. Explore new innovative economic opportunities for Aruba within a creative industry.
3. Contribute to the sustainable development of Aruba with the use of the Sustainable Development Goals Framework of the UN and academic research.

Research Methodology

This research will be conducted in qualitative form. Semi-structured interviews will be the method of data collection with the use of the SWOT matrix. With this data, a confrontation matrix is used for analysis and will enable further results and conclusions.

Research Information

...

Research Topic
Creative Industries

Researcher
Thaïs G. Franken

Thesis Supervisor
Dr. Luc Alofs

Evaluator
Drs. Yolanda
Richardson

Institution
University of Aruba
Faculty of Arts &
Science

Academic Year
2017-2018

Research Consent Form

Research Title:

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Introduction and Objective

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I would like to ask you for your consent in taking part of my research thesis. The objective of this research is to explore the possible economic, cultural and social impact of a creative industry in Aruba.

Procedures

If you agree to participate in my research, I will conduct an interview with you at the time and language of your choice. The interview will involve a conversation relating to the following variables; economic, cultural and social development, and cultural governance.

During the interview the researcher will guide you in filling in a SWOT matrix. With the use of a topic list you will give your input and this will be noted. With your permission, I will audiotape and take notes during the interview. The recording is to accurately record the information you provide, and will be used for analysis purposes only.

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Cultural & Creative Industry Research



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Consent Participant

1. I agree to be interviewed for the purposes of the research named above.
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3. I agree that the interview may be electronically recorded.
4. Any questions that I asked about the purpose and nature of the interview and assignment have been answered to my satisfaction.

Name of interviewee _____

Signature of interviewee _____

Date _____

Agreement Researcher

I have explained the project and the implications of being interviewed to the interviewee and I believe that the consent is informed and that he/she understands the implications of participation.

Name of interviewer _____

Signature of interviewer _____

Date _____



Data collection Procedure

Step 1 – Confirm Interview Meeting

All participants are contacted by mail or phone with a petition for their participation. An interview data is established between the research and participant. The participant will receive an information sheet to go through as an introduction to the interview before the meeting.

Step 2 – SWOT analysis

The interview meeting will use the SWOT matrix as a method of data collection. Participants are expected to fill in the matrix together with the researcher. All inputs on the paper come from the participant. The researcher is only the facilitator and oversees the interview. The SWOT matrix will be filled in four times; one for government, social, cultural and economic.

Step 3 – Confrontation Matrix

After the first meeting, based on the information gathered from the SWOT each a confrontation matrix is formed. During this stage the participant might be approached again for feedback.

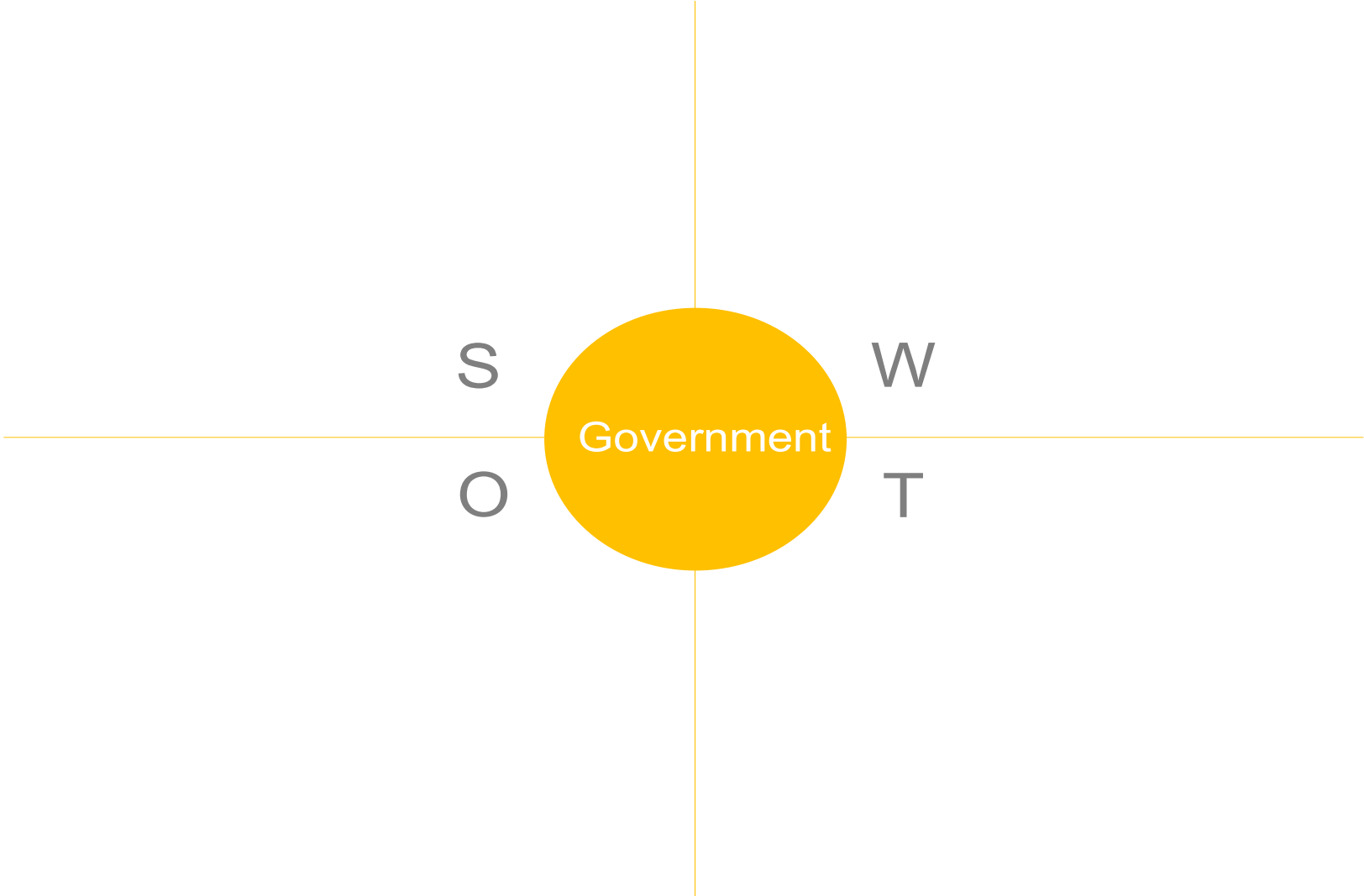
Step 4 – Data analysis

After the confrontation matrix is formed, the data analysis can begin and conclusions are drawn.

Government

Topic List

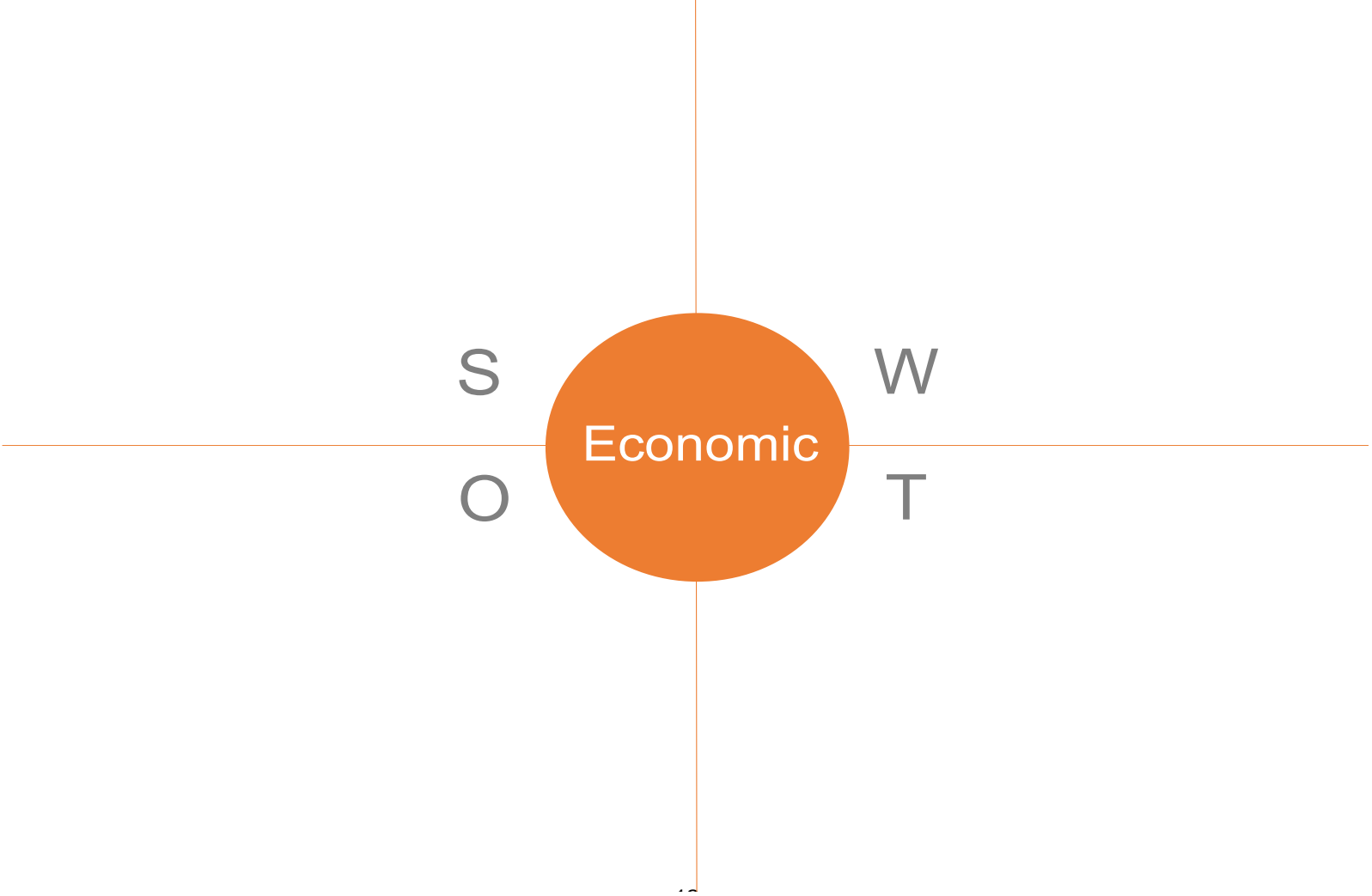
Social	Economic	Cultural	Government
<p>Social Cohesion</p> <p><u>Cultural Identity</u> Multi-Culturalism Language Intercultural Engagement Diversity</p> <p><u>Education</u> Knowledge Personal Development Creative Thinking Culture Appreciation</p> <p><u>Social Capital, Peace & Security</u> Community Tolerance / Trust Well-being Social Inclusion Interethnic Conflict Crime/Violence</p>	<p>Employment</p> <p><u>Economic Development</u> Economic Pillar Economic Incentives Regulations/laws Cost</p> <p><u>Labor Development</u> Employment Full-Time vs Part-Time Labor Inclusion (women, youth) Wages</p> <p><u>Support Economy</u> Creative Entrepreneurship Research and Development Business Incubator Investment Incentives Business / Marketing Assistance Funding</p>	<p>Heritage Sustainability</p> <p><u>Cultural Heritage</u> Safeguard/Protection Regulations/Laws Cultural Resources</p> <p><u>Cultural Developments</u> Community Participation Cultural Awareness NGO-GO (synergy)</p> <p><u>Support Cultural Sector</u> Creative Workers Resources Advocacy</p>	<p>Governance</p> <p><u>Government Support</u> Tax Concessions Support Creative Businesses Government Incentives Expenditure</p> <p><u>Regulations/ Laws</u> Copyright Legislation Enforcement Local Rules for Media Cultural Regulations/Laws</p> <p><u>Management</u> Policy GOs International / Local Conventions Sustainability Community Participation Data</p>



Economic

Topic List

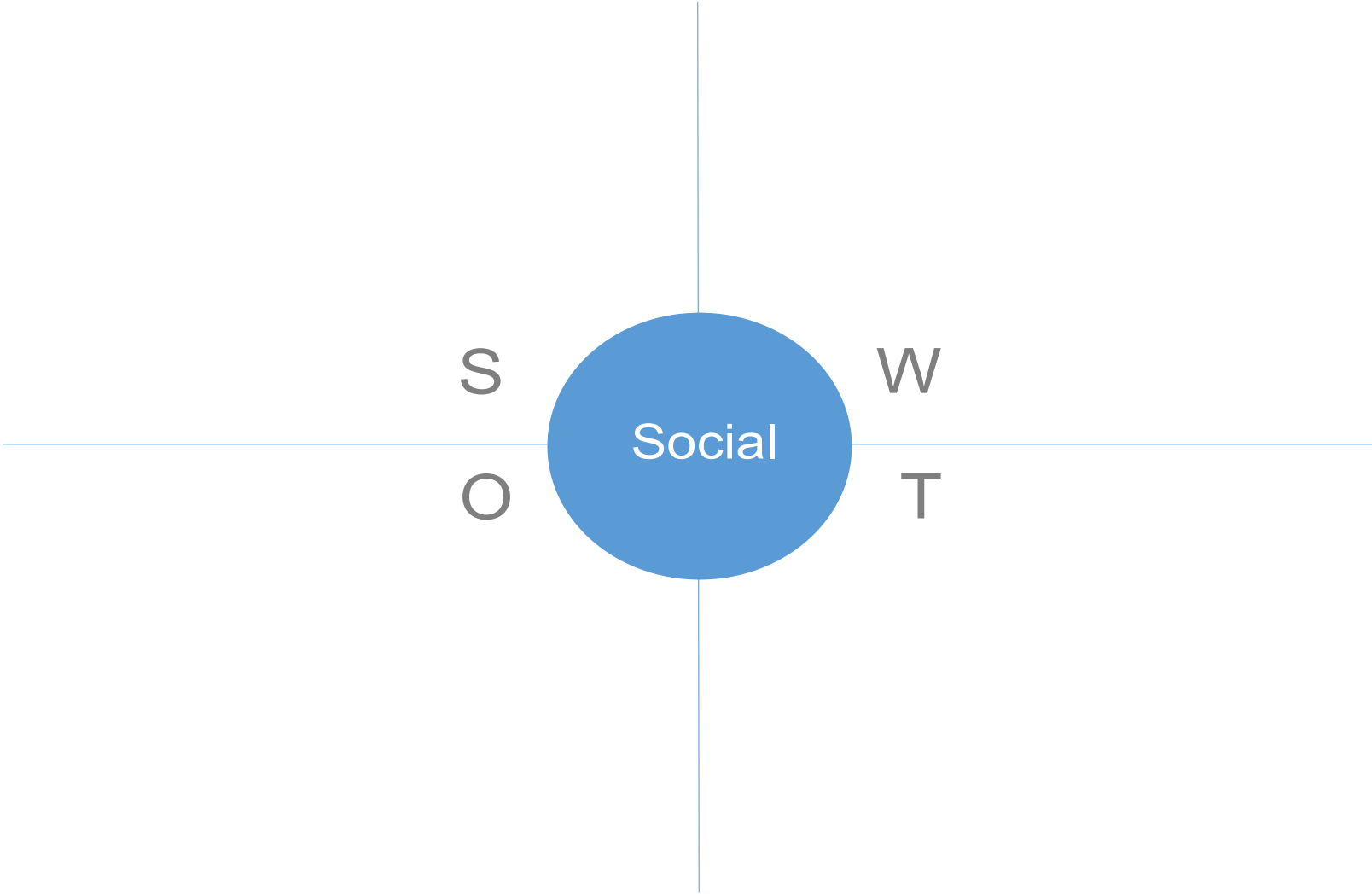
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<p>Social Cohesion</p> <p><u>Cultural Identity</u> Multi-Culturalism Language Intercultural Engagement Diversity</p> <p><u>Education</u> Knowledge Personal Development Creative Thinking Culture Appreciation</p> <p><u>Social Capital, Peace & Security</u> Community Tolerance / Trust Well-being Social Inclusion Interethnic Conflict Crime/Violence</p>	<p>Employment</p> <p><u>Economic Development</u> Economic Pillar Economic Incentives Regulations/laws Cost</p> <p><u>Labor Development</u> Employment Full-Time vs Part-Time Labor Inclusion (women, youth) Wages</p> <p><u>Support Economy</u> Creative Entrepreneurship Research and Development Business Incubator Investment Incentives Business / Marketing Assistance Funding</p>	<p>Heritage Sustainability</p> <p><u>Cultural Heritage</u> Safeguard/Protection Regulations/Laws Cultural Resources</p> <p><u>Cultural Developments</u> Community Participation Cultural Awareness NGO-GO (synergy)</p> <p><u>Support Cultural Sector</u> Creative Workers Resources Advocacy</p>	<p>Governance</p> <p><u>Government Support</u> Tax Concessions Support Creative Businesses Government Incentives Expenditure</p> <p><u>Regulations/ Laws</u> Copyright Legislation Enforcement Local Rules for Media Cultural Regulations/Laws</p> <p><u>Management</u> Policy GOs International / Local Conventions Sustainability Community Participation Data</p>



Social

Topic List

Social	Economic	Cultural	Government
<p>Social Cohesion</p> <p><u>Cultural Identity</u> Multi-Culturalism Language Intercultural Engagement Diversity</p> <p><u>Education</u> Knowledge Personal Development Creative Thinking Culture Appreciation</p> <p><u>Social Capital, Peace & Security</u> Community Tolerance / Trust Well-being Social Inclusion Interethnic Conflict Crime/Violence</p>	<p>Employment</p> <p><u>Economic Development</u> Economic Pillar Economic Incentives Regulations/laws Cost</p> <p><u>Labor Development</u> Employment Full-Time vs Part-Time Labor Inclusion (women, youth) Wages</p> <p><u>Support Economy</u> Creative Entrepreneurship Research and Development Business Incubator Investment Incentives Business / Marketing Assistance Funding</p>	<p>Heritage Sustainability</p> <p><u>Cultural Heritage</u> Safeguard/Protection Regulations/Laws Cultural Resources</p> <p><u>Cultural Developments</u> Community Participation Cultural Awareness NGO-GO (synergy)</p> <p><u>Support Cultural Sector</u> Creative Workers Resources Advocacy</p>	<p>Governance</p> <p><u>Government Support</u> Tax Concessions Support Creative Businesses Government Incentives Expenditure</p> <p><u>Regulations/ Laws</u> Copyright Legislation Enforcement Local Rules for Media Cultural Regulations/Laws</p> <p><u>Management</u> Policy GOs International / Local Conventions Sustainability Community Participation Data</p>



Cultural

Topic List

Social	Economic	Cultural	Government
<p>Social Cohesion</p> <p><u>Cultural Identity</u> Multi-Culturalism Language Intercultural Engagement Diversity</p> <p><u>Education</u> Knowledge Personal Development Creative Thinking Culture Appreciation</p> <p><u>Social Capital, Peace & Security</u> Community Tolerance / Trust Well-being Social Inclusion Interethnic Conflict Crime/Violence</p>	<p>Employment</p> <p><u>Economic Development</u> Economic Pillar Economic Incentives Regulations/laws Cost</p> <p><u>Labor Development</u> Employment Full-Time vs Part-Time Labor Inclusion (women, youth) Wages</p> <p><u>Support Economy</u> Creative Entrepreneurship Research and Development Business Incubator Investment Incentives Business / Marketing Assistance Funding</p>	<p>Heritage Sustainability</p> <p><u>Cultural Heritage</u> Safeguard/Protection Regulations/Laws Cultural Resources</p> <p><u>Cultural Developments</u> Community Participation Cultural Awareness NGO-GO (synergy)</p> <p><u>Support Cultural Sector</u> Creative Workers Resources Advocacy</p>	<p>Governance</p> <p><u>Government Support</u> Tax Concessions Support Creative Businesses Government Incentives Expenditure</p> <p><u>Regulations/ Laws</u> Copyright Legislation Enforcement Local Rules for Media Cultural Regulations/Laws</p> <p><u>Management</u> Policy GOs International / Local Conventions Sustainability Community Participation Data</p>

